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Bach, Johann Sebastian
Schweigt stille plaudert nicht. Piano-vocal score. English
The coffee cantata

M
1533
B12
S.211
1924
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J. S. BACH

2288

THE COFFEE CANTATA

Arranged for
Soli and Chorus by
J. MICHAEL DIACK and
HARRY EDGAR BAKER

Accompaniments arranged for Small Orchestra
First Violin, Second Violin, Viola, 'Cello and Bass
Flute, Oboe, Clarinet, and Bassoon *(ad lib.)*

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M
1533
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1924

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NOTE—

" The Coffee Cantata " was written by Picander, and set to music by Bach in 1732. The present version has been made available for Choral and Operatic Societies by the addition of an opening chorus and a recitative taken from the secular Cantata, " Auf Schmetternde Tone," and a chorus from the Cantata " Der Zufriedengestellte Aeolus." If preferred, the work may be performed in its original form by commencing at No. 4. The story tells of the efforts of a father to compel his daughter to give up coffee-drinking.

Time of performance, 30 minutes.

SUGGESTIONS FOR STAGE PERFORMANCE.

VILLAGE SCENE. SPRING TIME. PEASANT COSTUME.

The villagers are gathered together to welcome the return of their Lord and Lady from their honeymoon. The factor (tenor) has prepared a short play (The Coffee Cantata) for their entertainment, to be performed on a stage erected at back of platform. The young couple enter during the singing of No. 3 and take their places on the dais at one side of stage. After the play a ballet may be performed the music for which will be found in " Dance Movements from Bach," price, 2/-. Numbers, 8 to 13. Orchestral parts may be had on hire from the publishers.

Time of performance, with ballet, 45 minutes.

May be performed without fee or licence.

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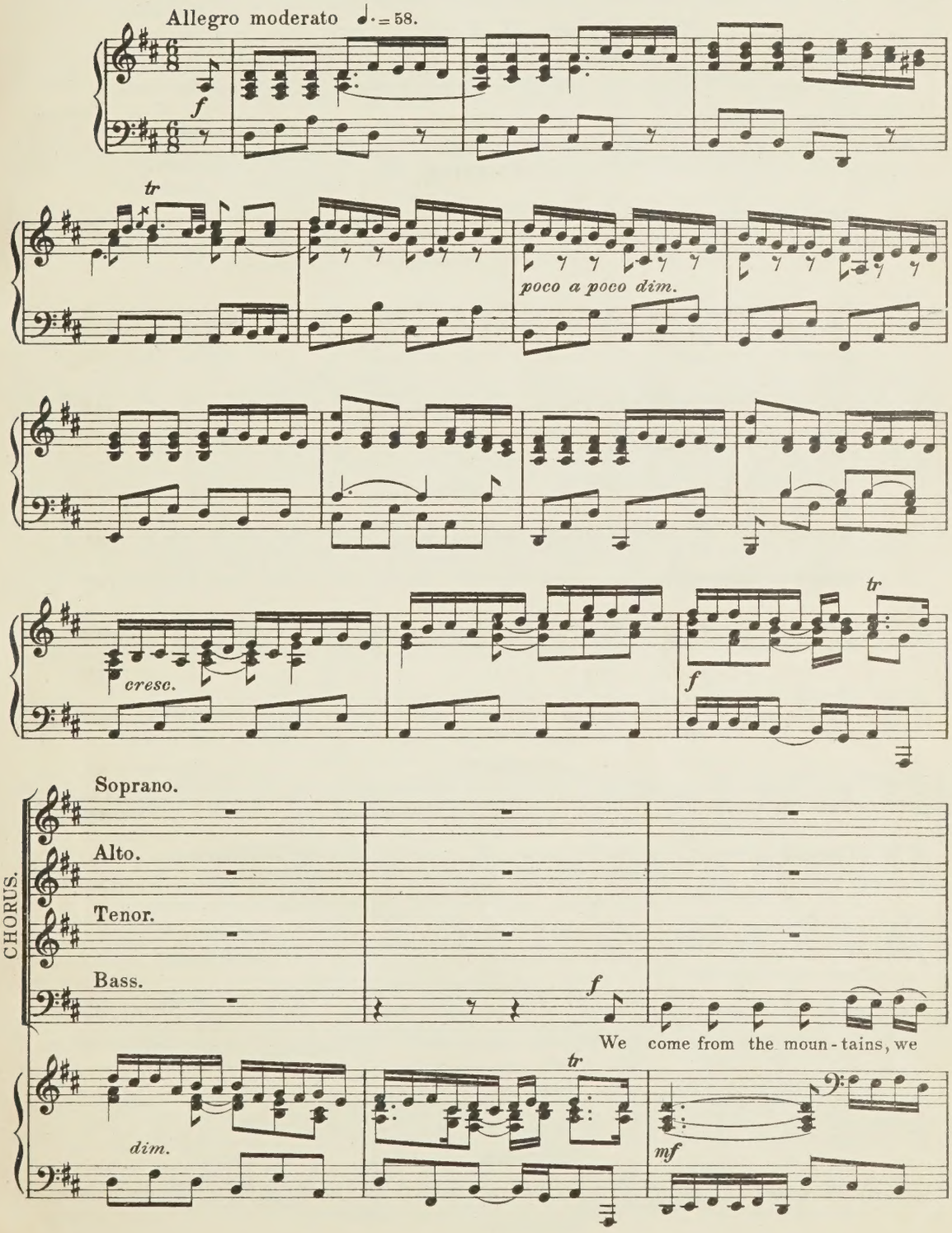
No. 1. Chorus. "We come from the mountains."

(From "Auf, schmetternde Töne.")

J. S. BACH.



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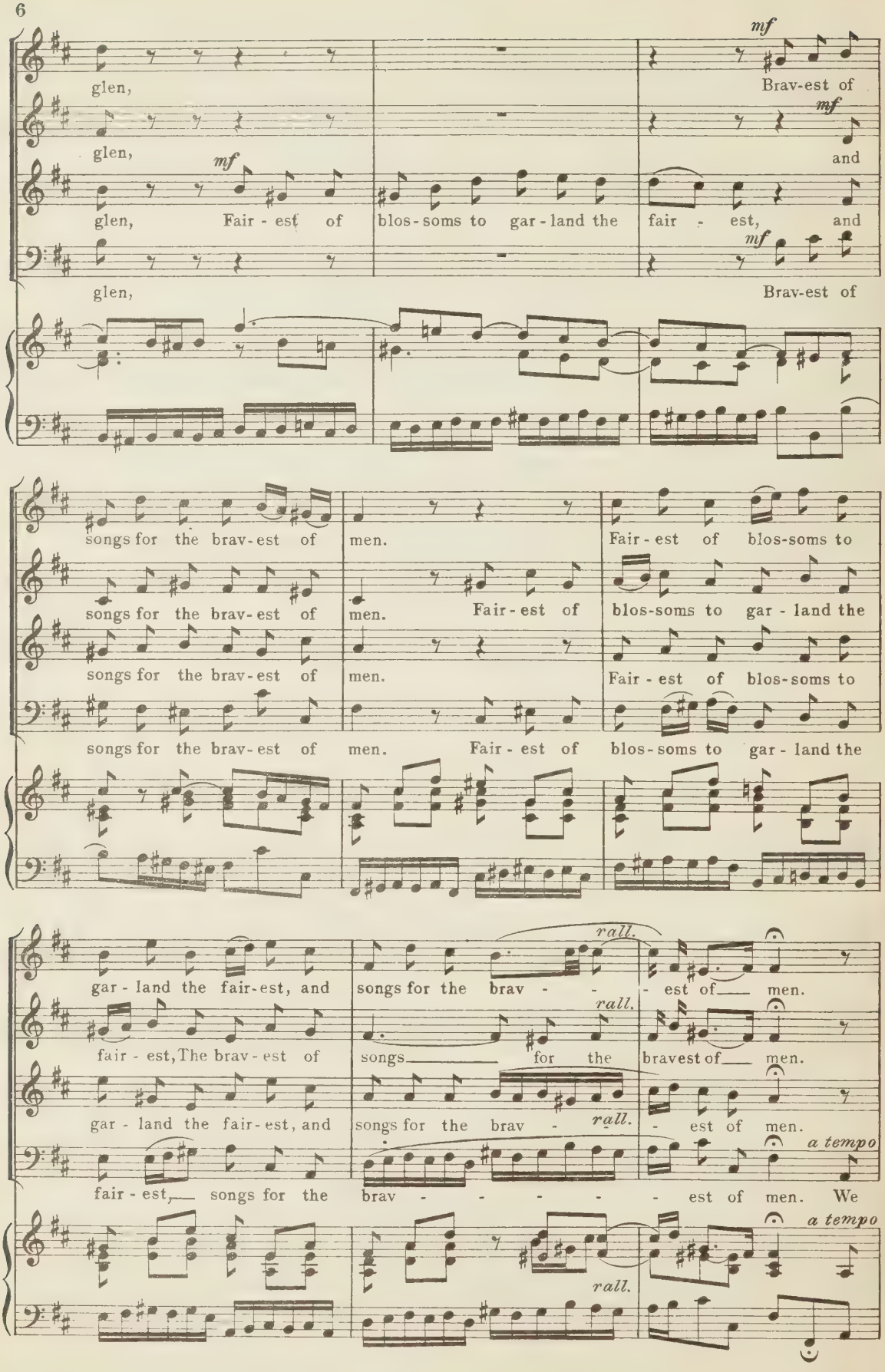
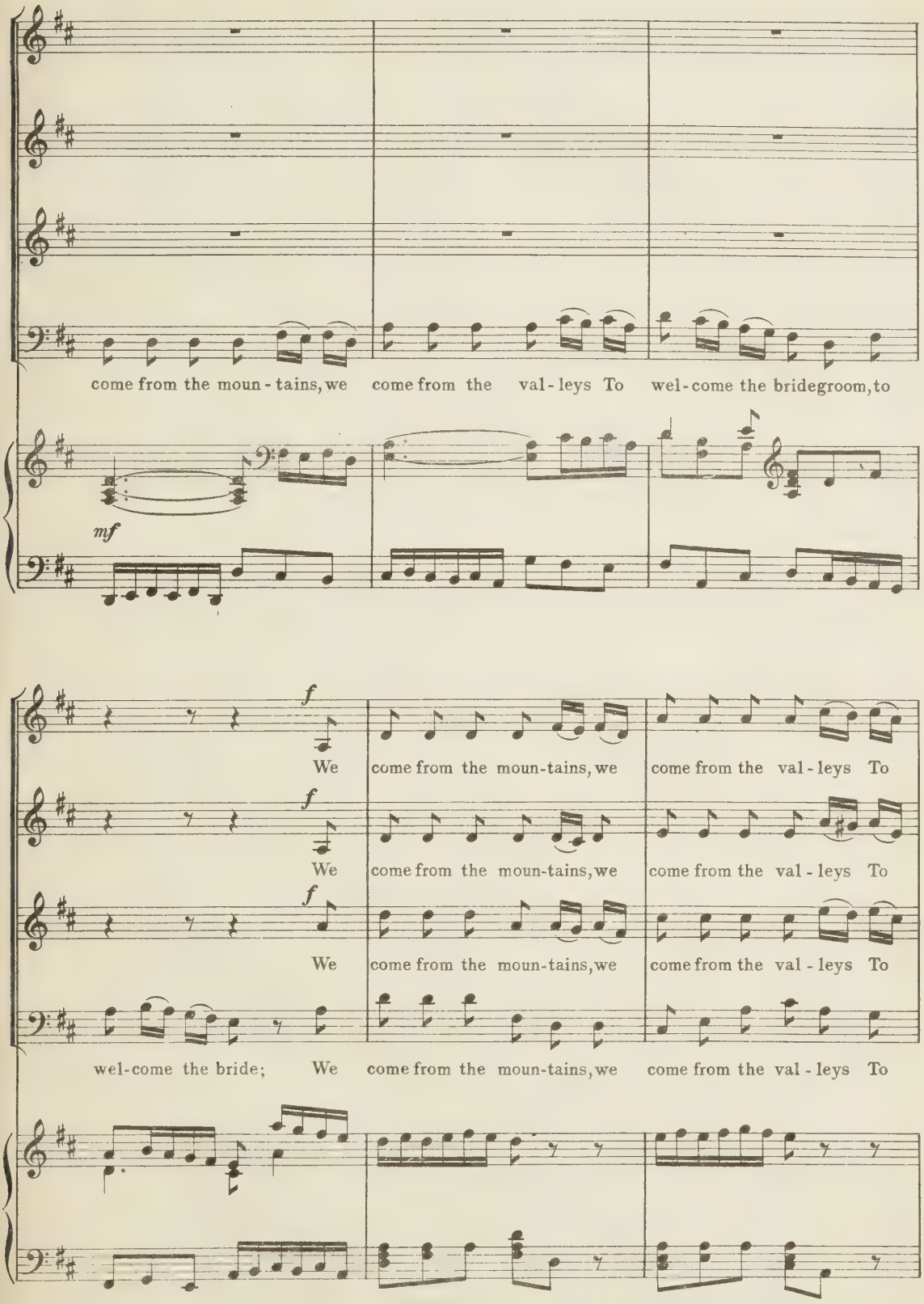
f
We
f
We
f
We
come from the val - leys To wel-come the bridegroom, to wel-come the bride; We
come from the mountains, we come from the val-leys To wel-come the bridegroom, to
come from the mountains, we come from the val-leys To wel-come the bridegroom, to
come from the mountains, we come from the val-leys To wel-come the bridegroom, to
wel - come the bride; We come
wel - come the bride; We come
wel - come the bride; We come
wel - come the bride; We come
tr

from the moun - tains, we come from the
from the moun-tains, we come from the
from the moun-tains, we come from the
from the moun-tains, we come from the
val - leys To wel - come the bride - groom, to
val-leys To wel - come the bride - groom, to wel - -
val - leys To wel - come the bride - groom, to
val-leys To wel - - - - - - - - - -
wel - come the bride - groom, to wel-come the bride.
- come the bride - groom, to wel-come the bride. To
wel - come the bridegroom, to wel-come the bride. To
- - - - - - - - come the bridegroom, to

To wel - -
wel-come, to
wel-come the bridegroom and
bride, to
wel-come, to
wel-come the bridegroom and
bride, to
wel-come the bride,
wel - - come, to
wel-come the bride -
tr
come the bridegroom, to
welcome the bride.
welcome the bridegroom, to
welcome the bride.
welcome the bridegroom, to
welcome the bride.
- - - groom, to
welcome the bride.

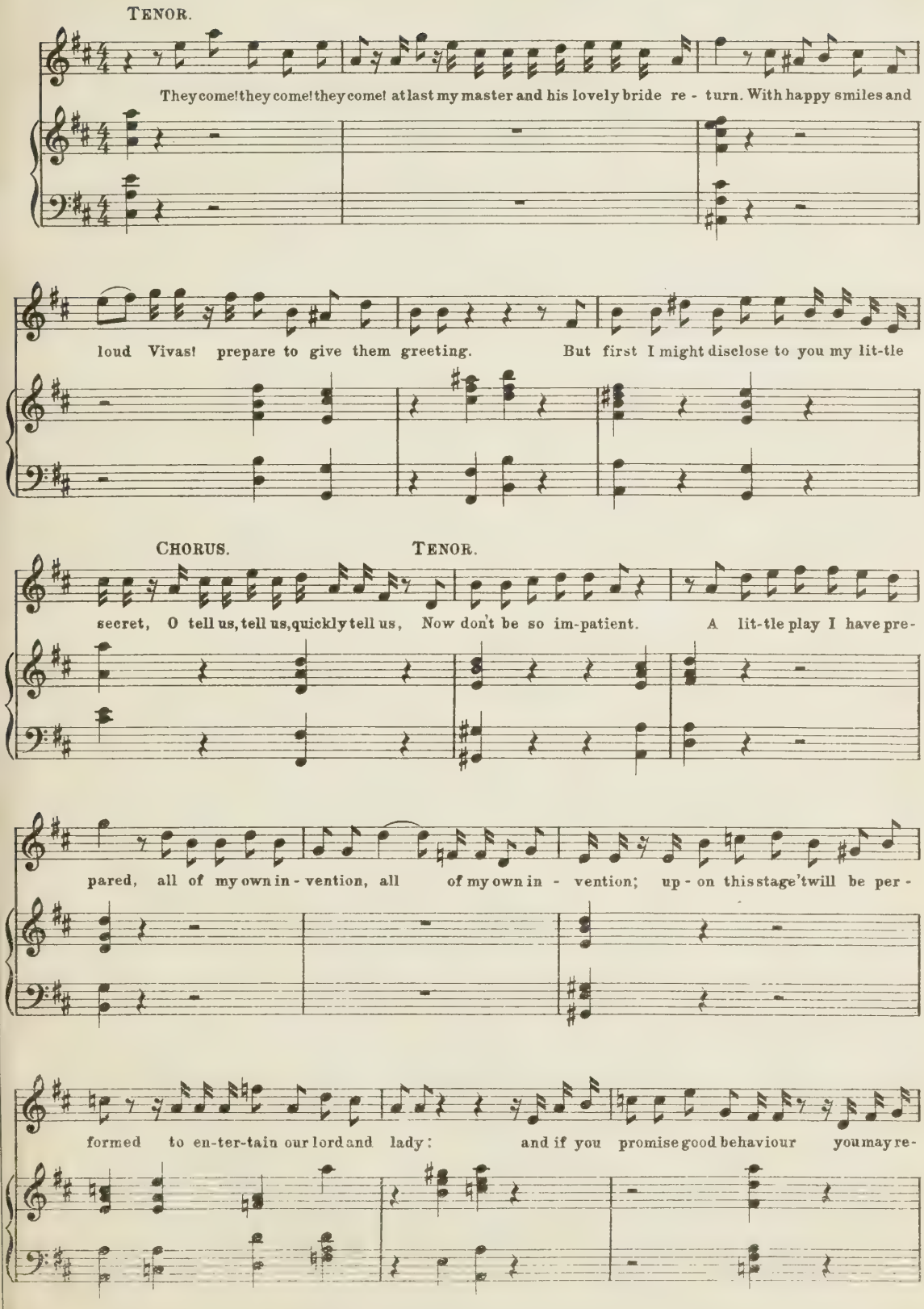
tr
mp
Gath-er sweet flow'r-ets to strew on their path - way,
mp
Gath-er sweet flow'r-ets to strew on their path - way,
mp
Gath-er sweet flow'r-ets to strew on their path - way,
mp
Gath-er sweet flow'r-ets to strew on their path - way,
tr
mp
Cow-slips and prim-ros - es fresh from the woodlands and vi - o - lets fresh from the
Cow-slips and prim-ros - es fresh from the woodlands and vi - o - lets fresh from the
Cow-slips and prim-ros - es fresh from the woodlands and vi - o - lets fresh from the
Cow-slips and prim-ros - es fresh from the woodlands and vi - o - lets fresh from the
tr

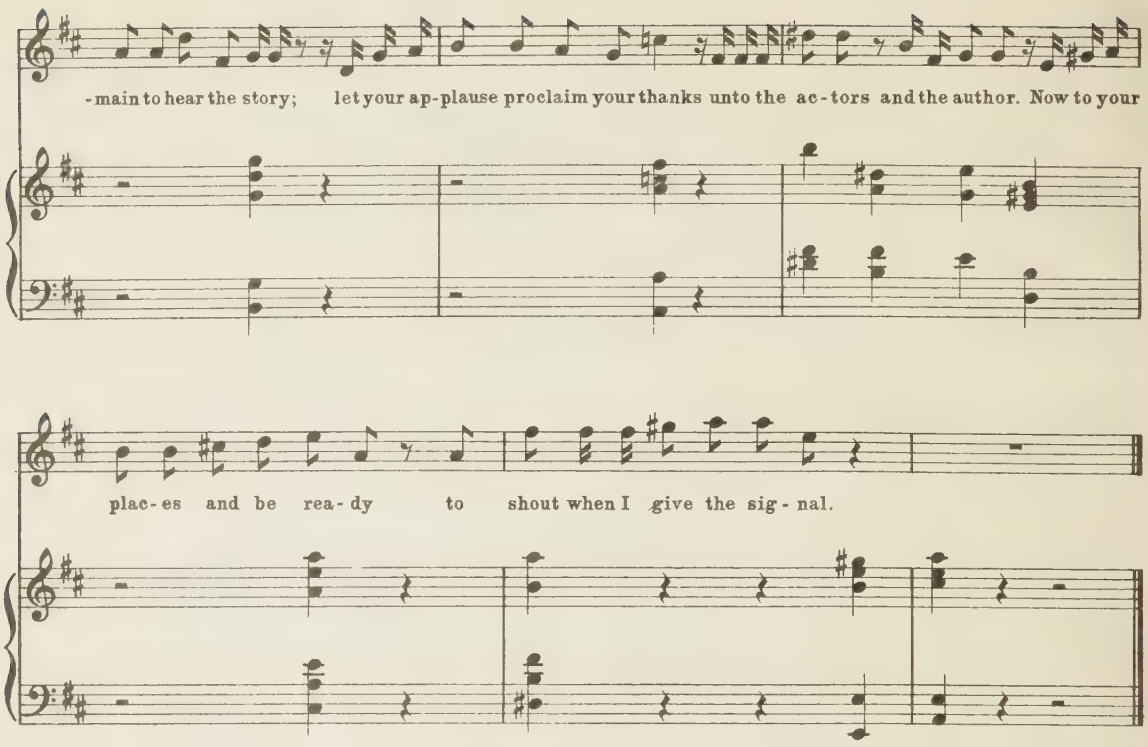

mf
glen,
Brav-est of
mf
glen,
and
mf
glen, Fair - est of blos - soms to gar - land the fair - est, and
mf
glen,
Brav-est of
songs for the brav-est of men.
Fair - est of blos-soms to
songs for the brav-est of men. Fair - est of blos-soms to gar - land the
songs for the brav-est of men.
Fair - est of blos-soms to
songs for the brav-est of men. Fair - est of blos - soms to gar - land the
rall.
gar - land the fair-est, and songs for the brav - - - est of men.
rall.
fair - est, The brav - est of songs for the bravest of men.
gar - land the fair-est, and songs for the brav - rall. - est of men.
a tempo
fair - est, songs for the brav - - - - - est of men. We
a tempo
rall.


come from the moun - tains, we come from the val - leys To wel - come the bridegroom, to
mf
f
We come from the moun-tains, we come from the val - leys To
f
We come from the moun-tains, we come from the val - leys To
f
We come from the moun-tains, we come from the val - leys To
wel-come the bride; We come from the moun-tains, we come from the val - leys To

wel-come the bride-groom, to
wel-come the bride; We come
wel-come the bride-groom, to
wel-come the bride;
We come,
wel-come the bride-groom, to
wel-come the bride; We come
wel-come the bride-groom, to
wel-come the bride;
We come,
tr
to welcome the bridegroom, to welcome the bride.
we come to welcome the bridegroom, to welcome the bride.
to welcome the bridegroom, to welcome the bride.
we come to welcome the bridegroom, to welcome the bride.

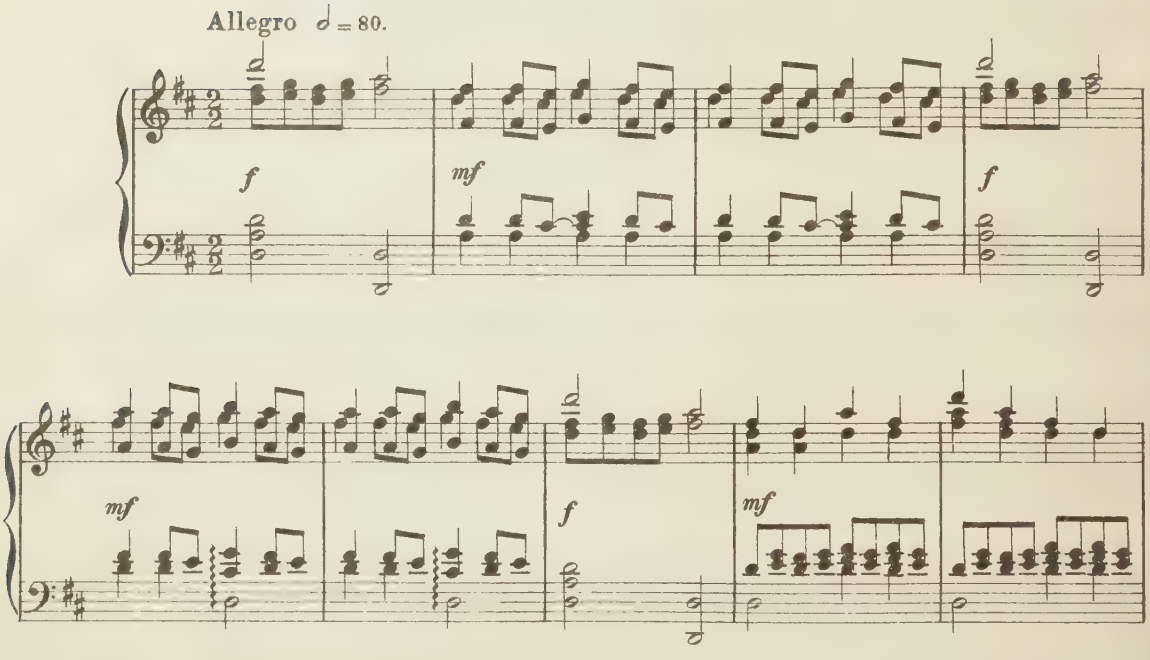
No. 2. Recitative.


TENOR.
They come! they come! they come! at last my master and his lovely bride re - turn. With happy smiles and
loud Vivas! prepare to give them greeting. But first I might disclose to you my lit-tle
CHORUS.
TENOR.
secret, O tell us, tell us, quickly tell us, Now don't be so im-patient. A lit-tle play I have pre-
pared, all of my own in - vention, all of my own in - vention; up - on this stage 'twill be per -
formed to en-ter-tain our lord and lady: and if you promise good behaviour you may re-


-main to hear the story; let your ap-plause proclaim your thanks unto the ac-tors and the author. Now to your
plac-es and be rea-dy to shout when I give the sig-nal.

No. 3. Chorus. "Viva!"

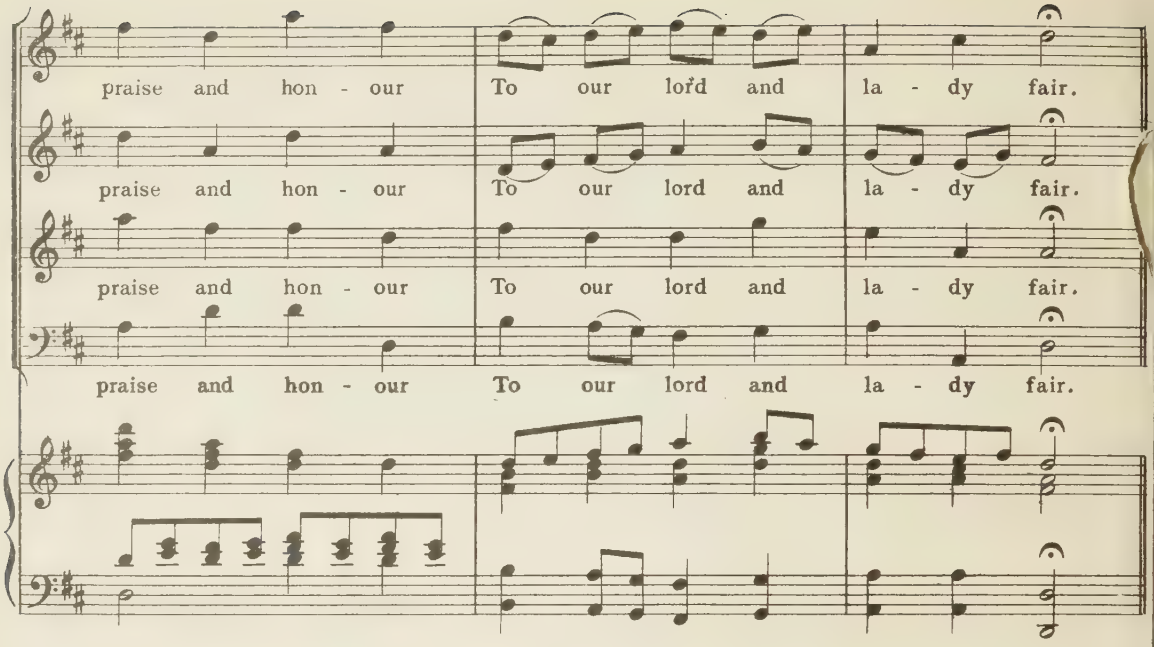
(From "Der zufriedengestellte Aeolus".)



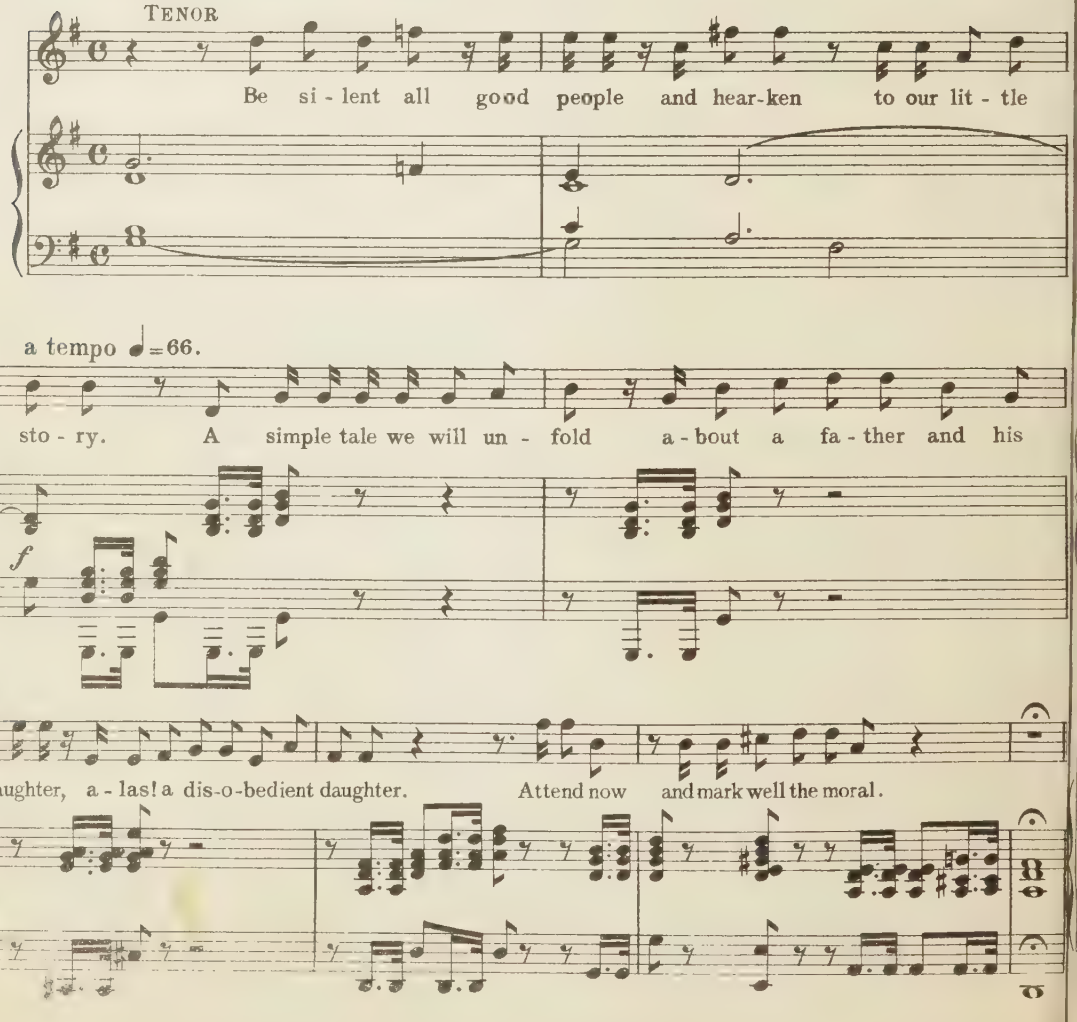
Soprano.
Alto.
Tenor.
Bass.
Vi - va!
Praise and hon-our, praise and hon-our
To our lord and la-dy fair.

Vi - va! Praise and hon - our, praise and hon - our
Vi - va! Praise and hon - our, praise and hon - our
Vi - va! Praise and hon - our, praise and hon - our
Vi - va! Praise and hon - our, praise and hon - our
mf
f
To our lord and la - dy fair. Long life, health and strength at -
To our lord and la - dy fair. Long life, health and strength at -
To our lord and la - dy fair. Long life, health and strength at -
To our lord and la - dy fair. Long life, health and strength at -
mf
tend them, Heav'n Thy gra - cious guid - ance lend them, Ev - er -
tend them, Heav'n Thy gra - cious guid - ance lend them, Ev - er -
tend them, Heav'n Thy gra - cious guid - ance lend them, Ev - er -
tend them, Heav'n Thy gra - cious guid - ance lend them, Ev - er -

-more Thy com - fort send them, From all dan-ger keep and guard them
-more Thy com - fort send them, From all dan-ger keep and guard them
-more Thy com - fort send them, From all dan-ger keep and guard them
-more Thy com - fort send them, From dan-ger keep and guard them
God of Heav'n. Vi - va! Vi - va!
God of Heav'n. Vi - va! Vi - va!
God of Heav'n. Vi - va! Vi - va!
God of Heav'n. Vi - va! Vi - va!
Vi - va! Praise and hon - our,
Vi - va! Praise and hon - our,
Vi - va! Praise and hon - our,
Vi - va! Praise and hon - our,

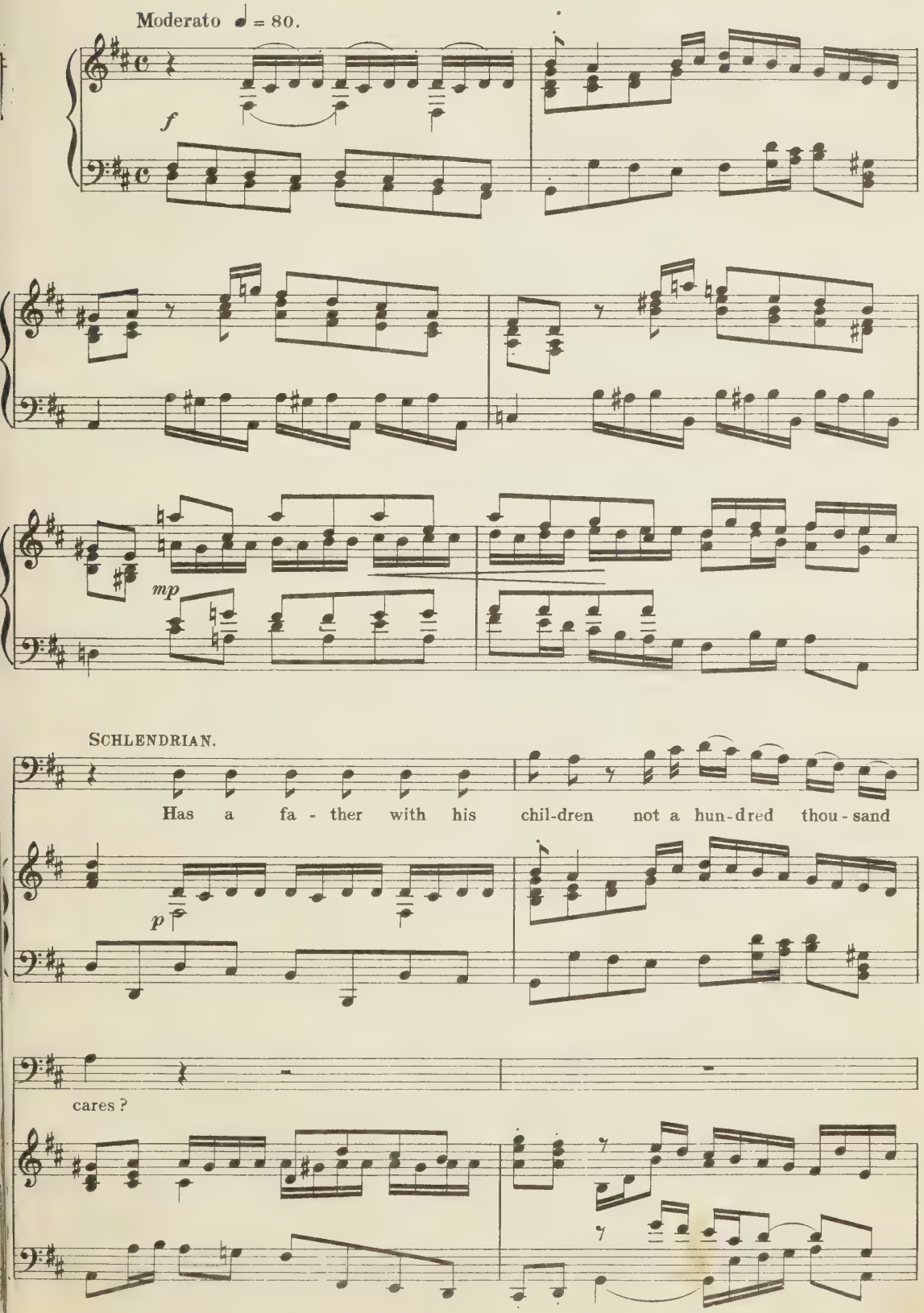

praise and hon - our To our lord and la - dy fair.
praise and hon - our To our lord and la - dy fair.
praise and hon - our To our lord and la - dy fair.
praise and hon - our To our lord and la - dy fair.

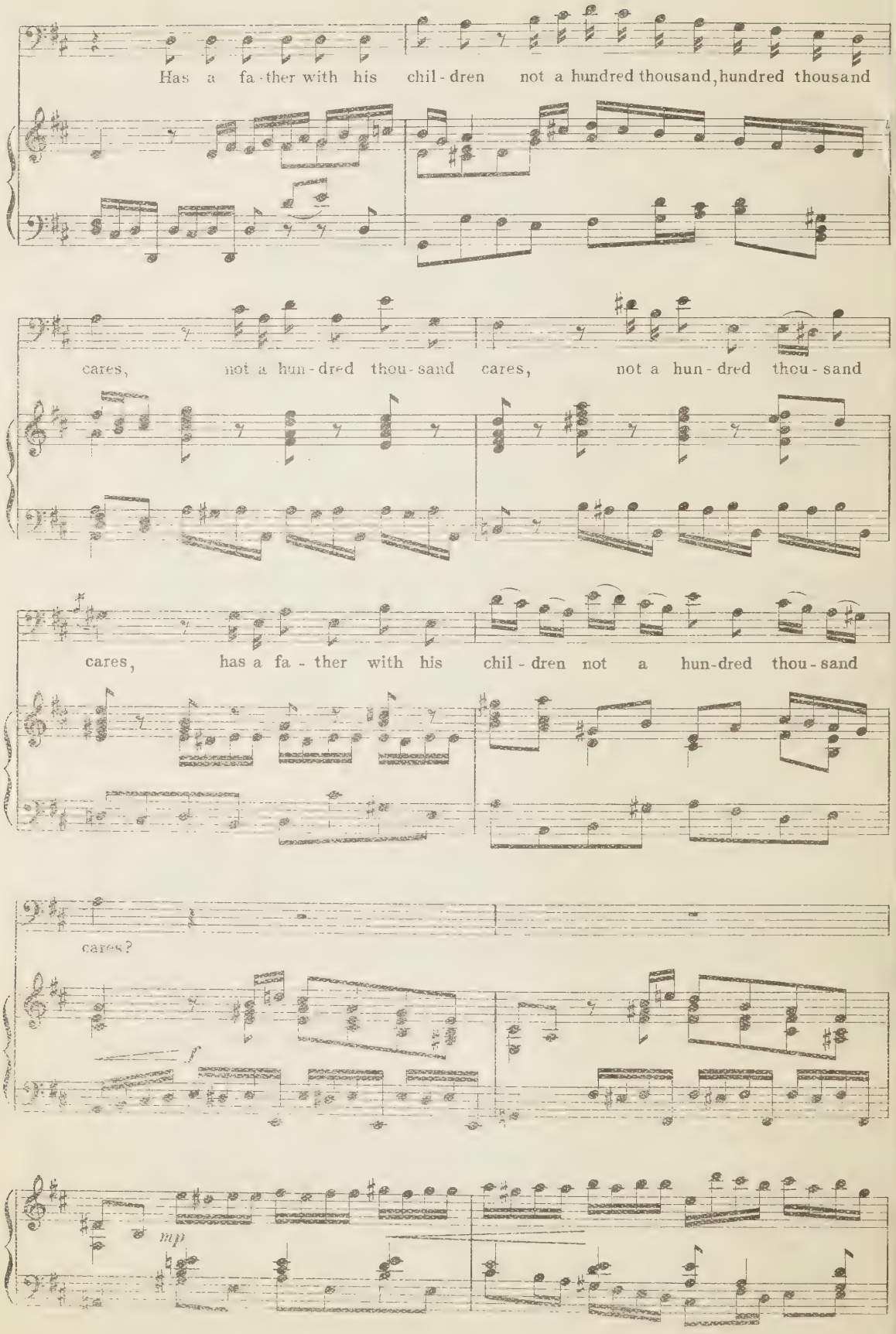
No. 4. Recitative.

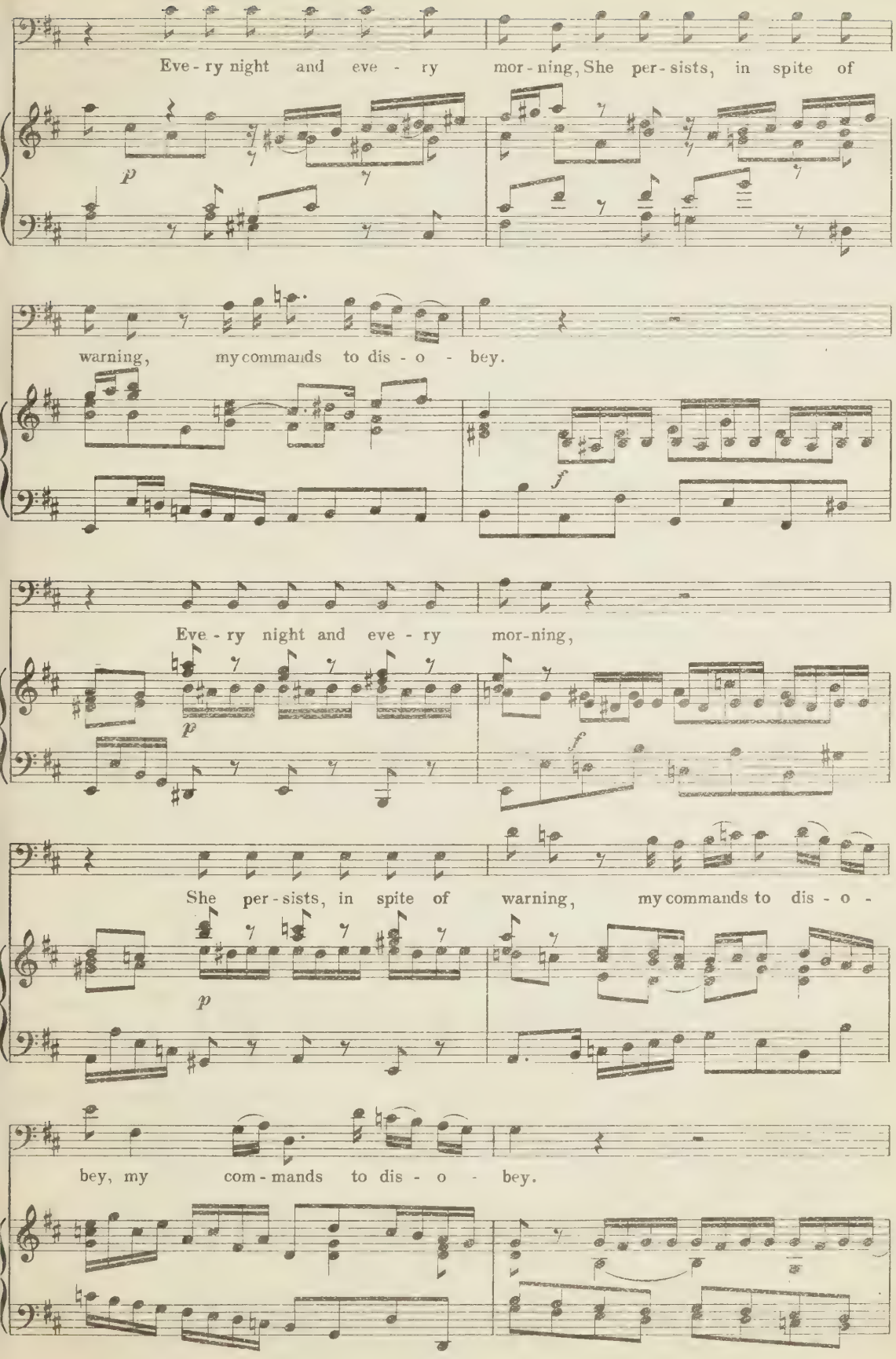

TENOR
Be si - lent all good people and hear-ken to our lit - tle
a tempo ♩=66.
sto - ry. A simple tale we will un - fold a - bout a fa - ther and his
f
daughter, a - las! a dis-o-bedient daughter. Attend now and mark well the moral.

No. 5. Aria "Has a father with his children?"

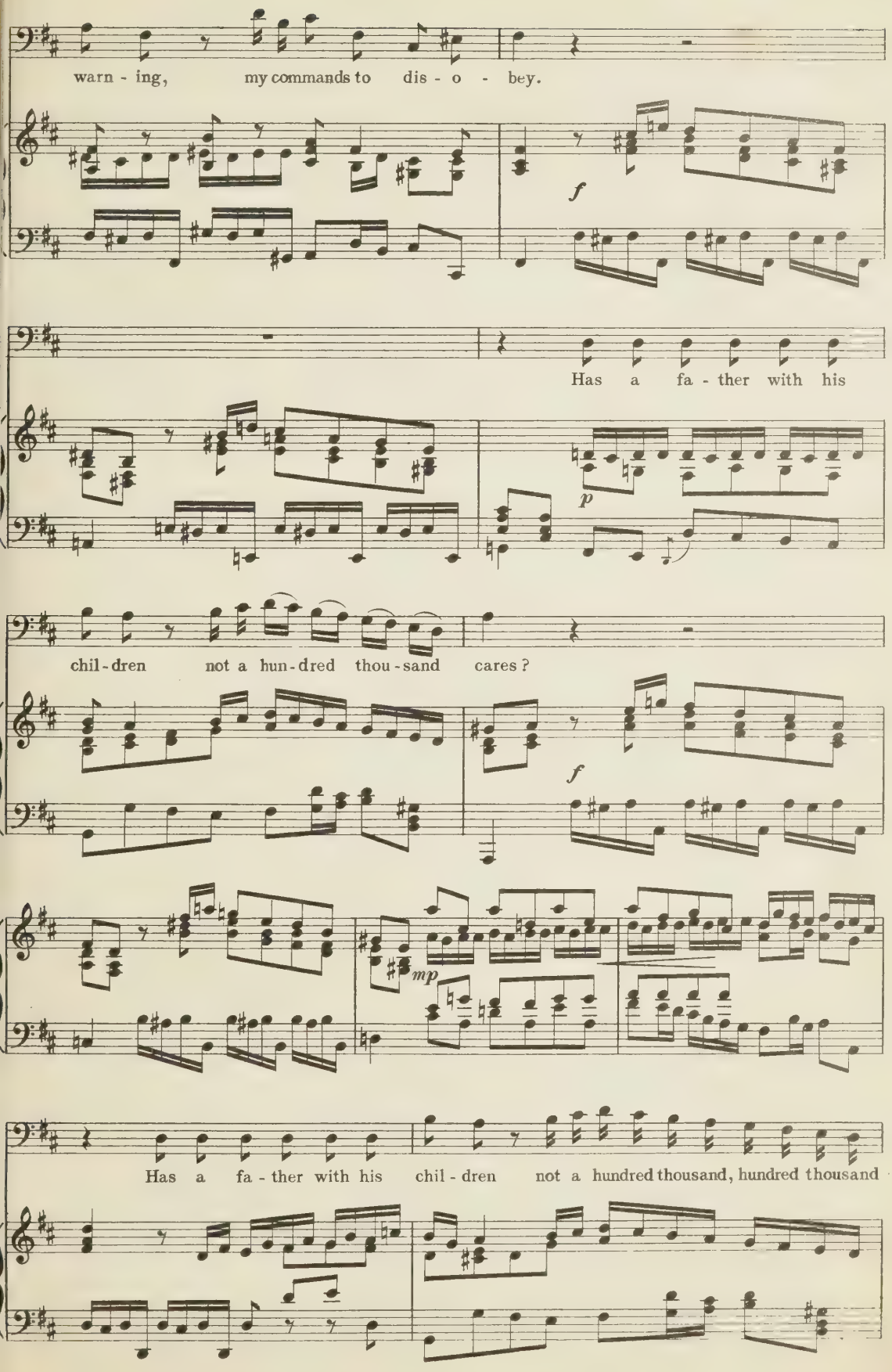
BASS.




Has a fa-ther with his chil-dren not a hundred thousand, hundred thousand
cares, not a hun-dred thou-sand cares, not a hun-dred thou-sand
cares, has a fa-ther with his chil-dren not a hun-dred thou-sand
cares?
f
mp

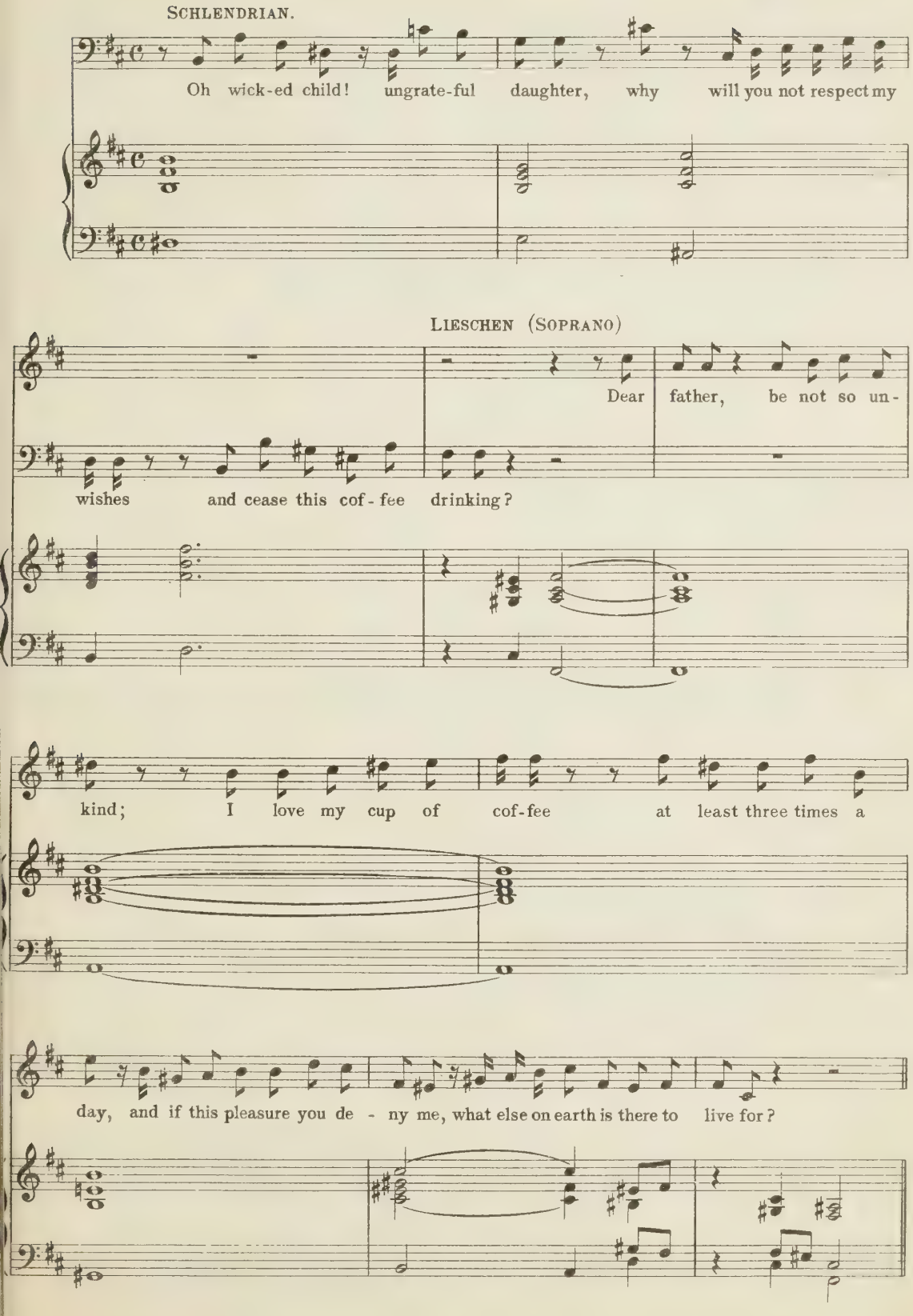

Eve - ry night and eve - ry mor - ning, She per - sists, in spite of
p
warning, my commands to dis - o - bey.
f
Eve - ry night and eve - ry mor - ning,
p
f
She per - sists, in spite of warning, my commands to dis - o -
p
bey, my com - mands to dis - o - bey.

Eve - ry night and eve - ry
p
mor - ning, She per-sists, in spite of warn-ing, my commands to dis - o -
bey, eve-ry night and eve - ry morning, she per-sists, in spite of
warning, my com - mands, my com -
mands to dis - o - bey, She persists, in spite of

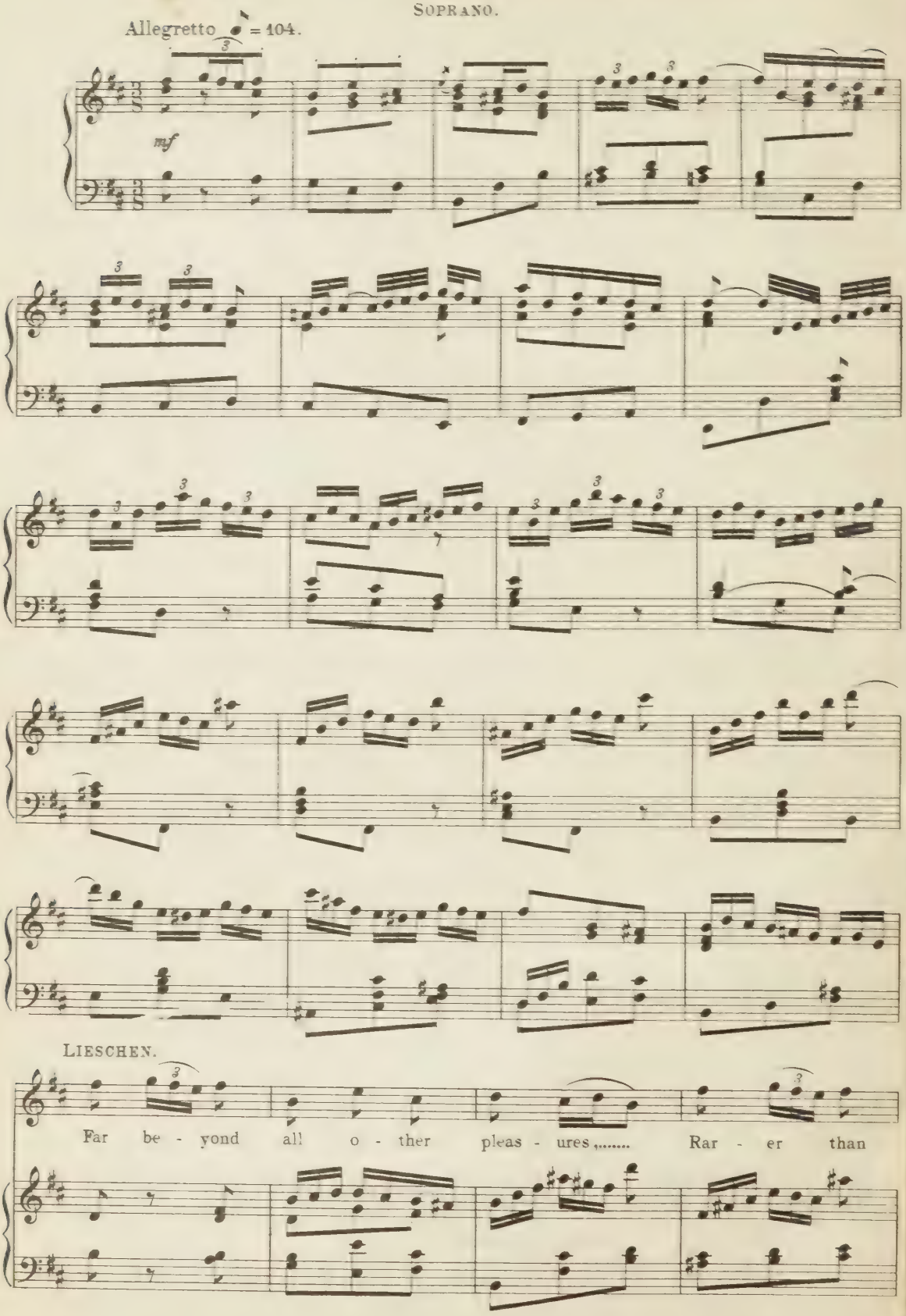

warn - ing, my commands to dis - o - bey.
f
Has a fa - ther with his
p
chil - dren not a hun - dred thou - sand cares?
f
mp
Has a fa - ther with his chil - dren not a hundred thousand, hundred thousand

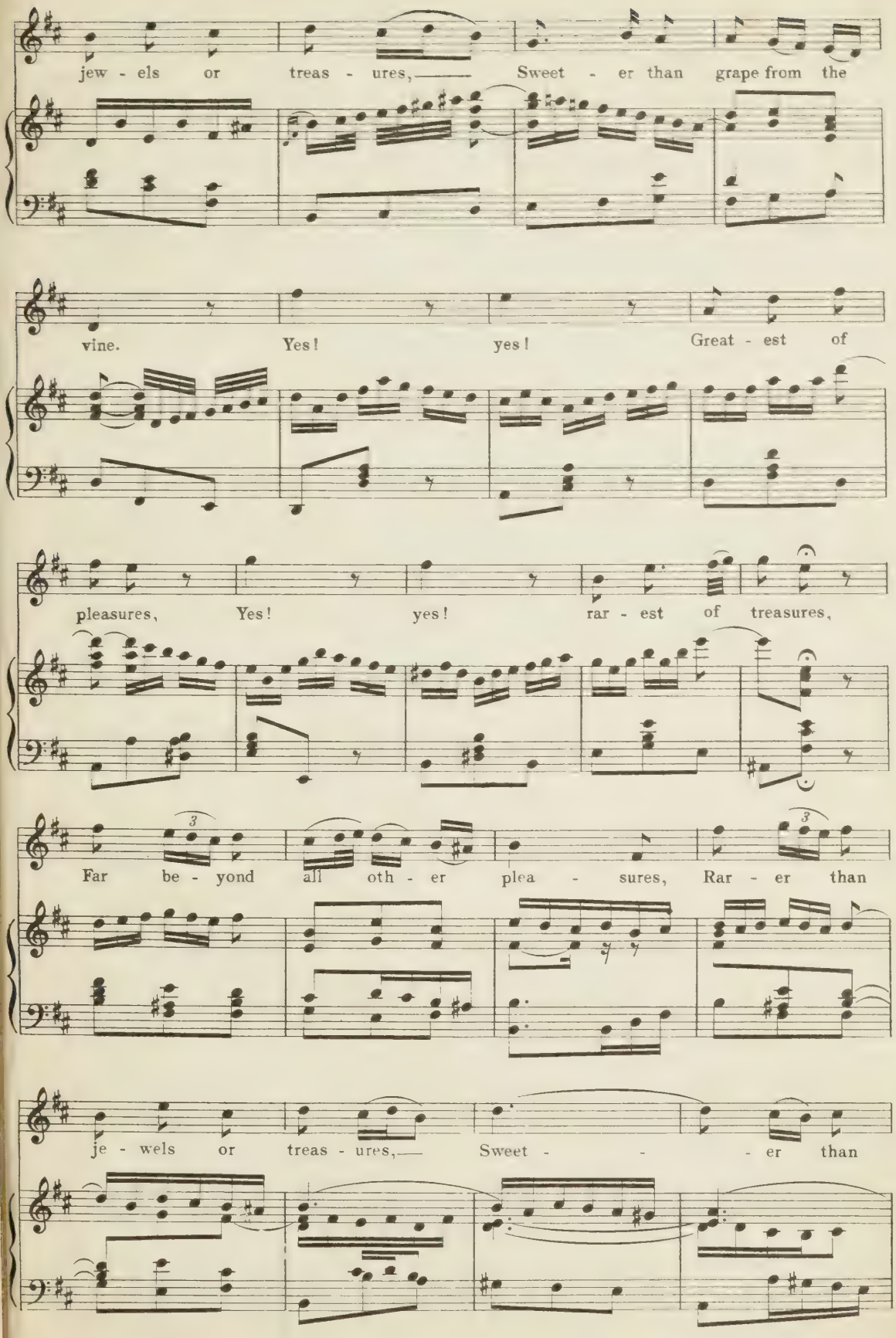
cares, not a hun-dred thou-sand cares, not a hun-dred thou-sand
cares, has a fa - ther with his chil - dren not a hun-dred thou-sand
cares, not a hundred thousand, hundred thousand cares?
f
mp

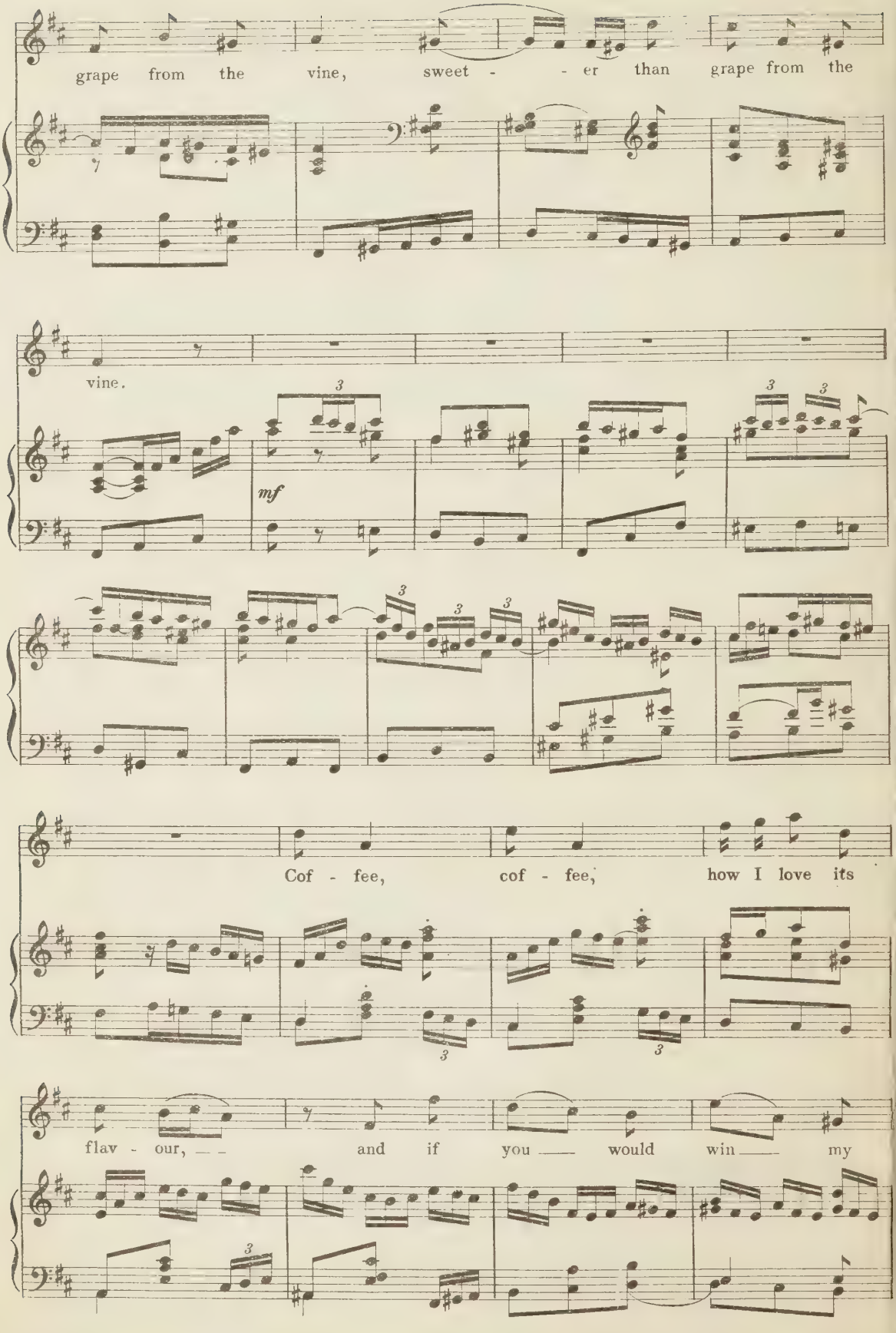
No. 6. Recitative.

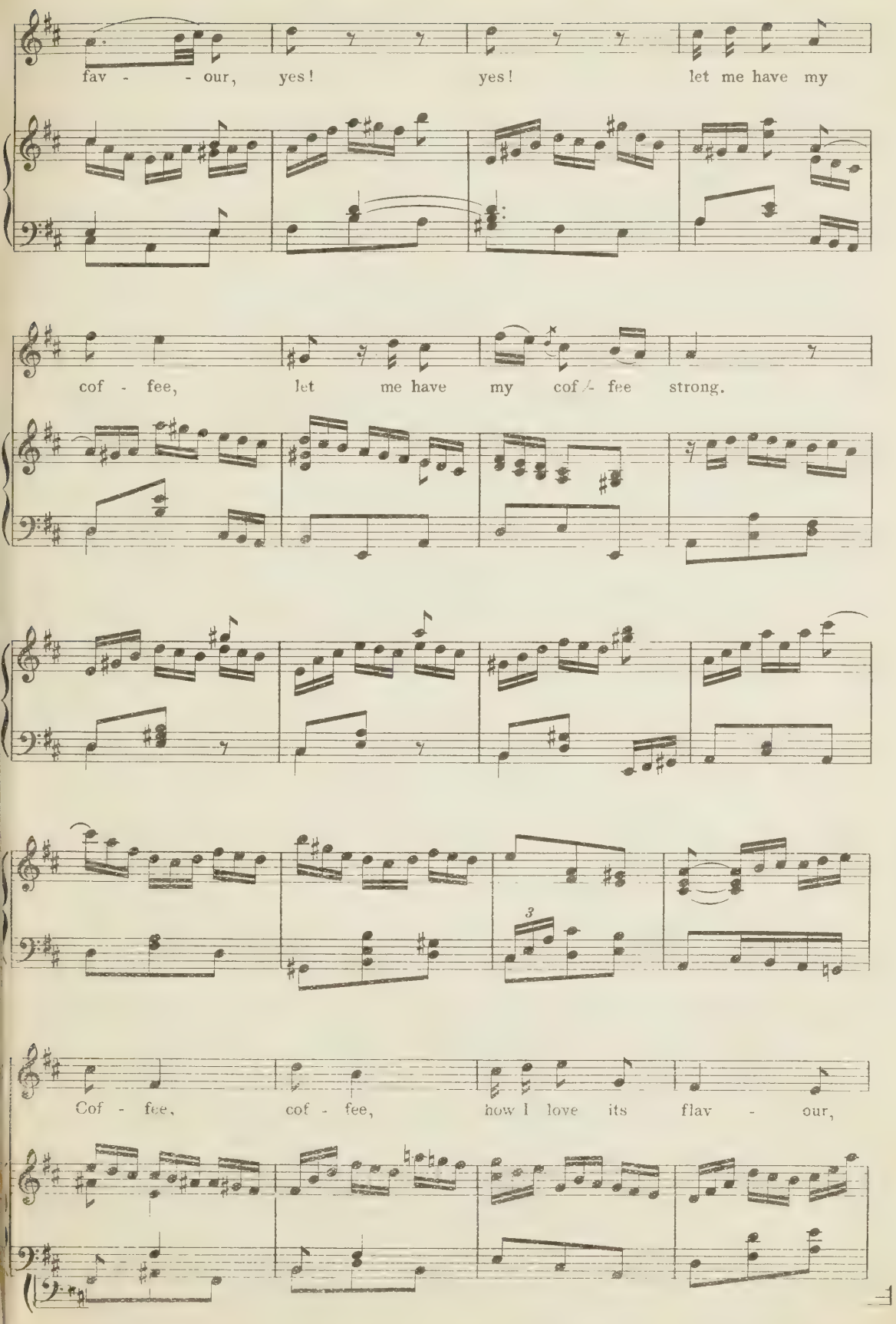

SCHLENDRIAN.
Oh wick-ed child! ungrate-ful daughter, why will you not respect my
LIESCHEN (SOPRANO)
Dear father, be not so un-
wishes and cease this cof-fee drinking?
kind; I love my cup of cof-fee at least three times a
day, and if this pleasure you de - ny me, what else on earth is there to live for?

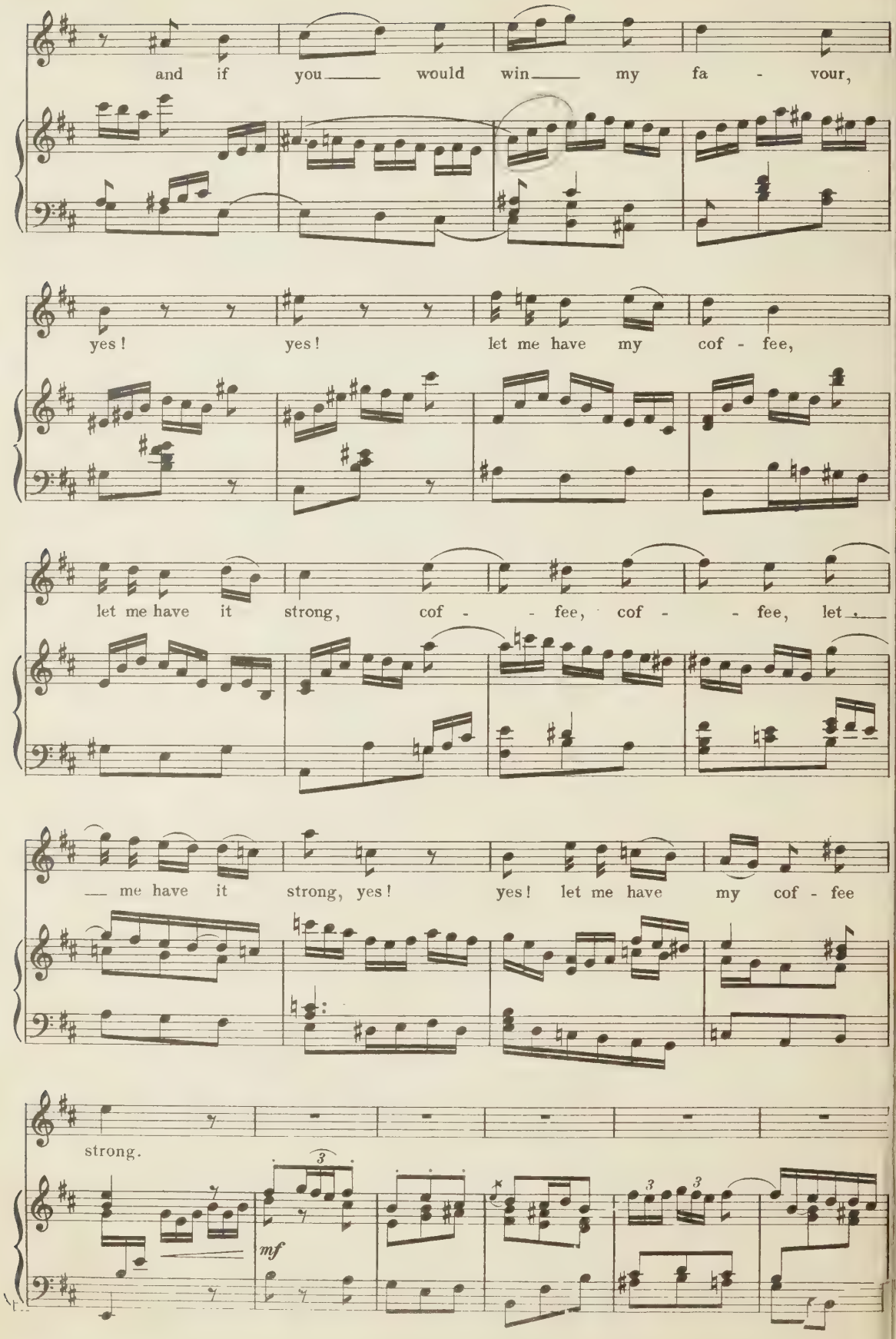
No. 7. Aria "Far beyond all other pleasures."



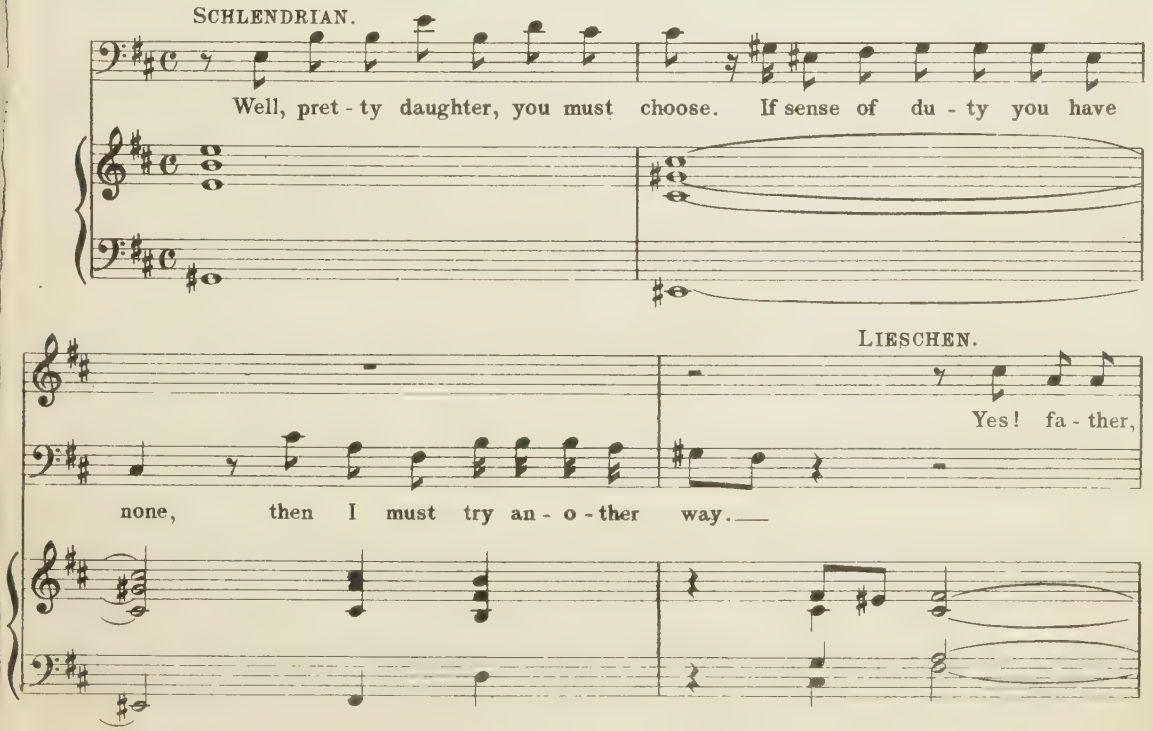

jew - els or treas - ures, Sweet - er than grape from the
vine. Yes! yes! Great - est of
pleasures, Yes! yes! rar - est of treasures,
Far be - yond all oth - er plea - sures, Rar - er than
je - wels or treas - ures, Sweet - - - er than

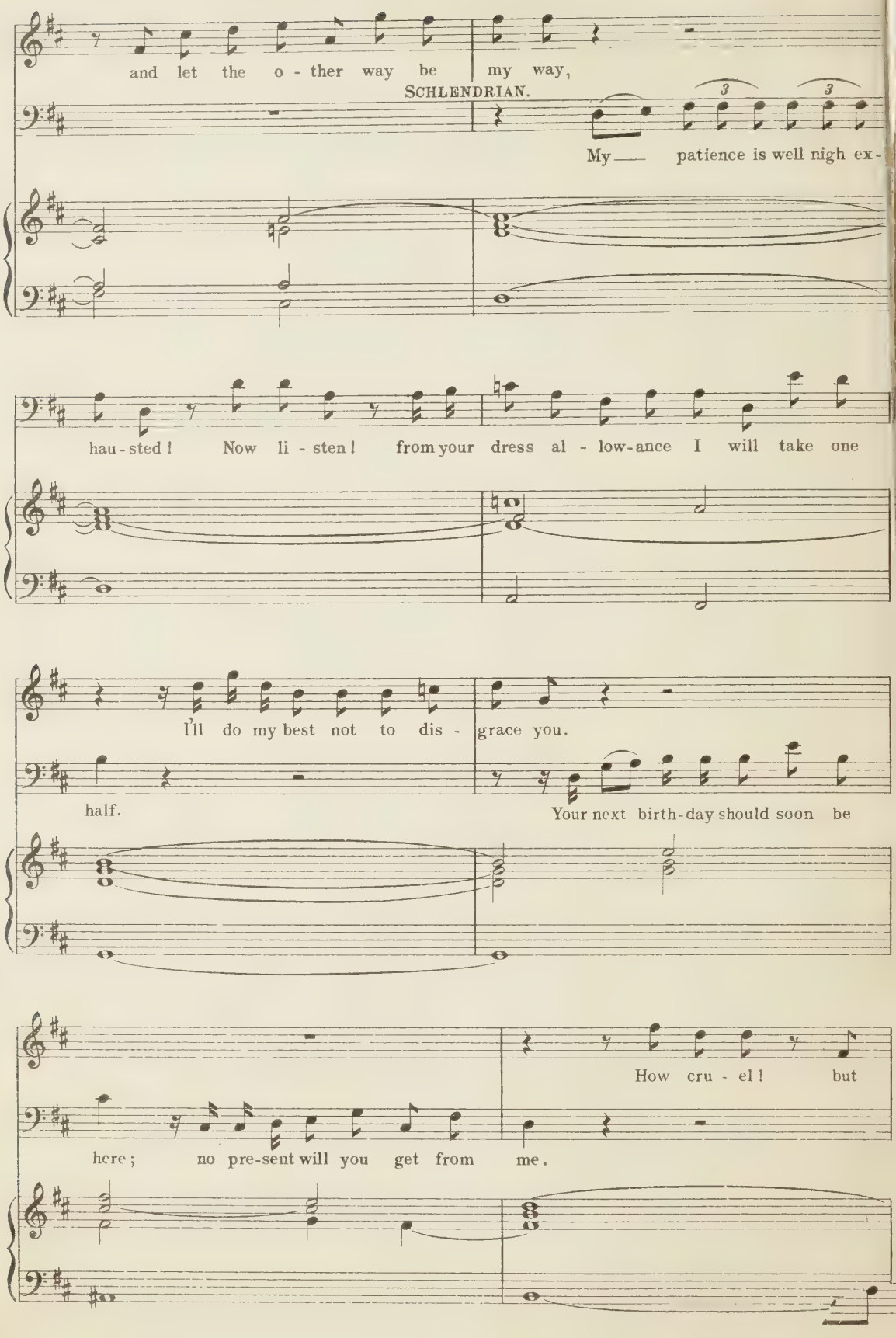

grape from the vine, sweet - - er than grape from the
vine.
mf
Cof - fee, cof - fee, how I love its
flav - our, — — and if you — would win — my

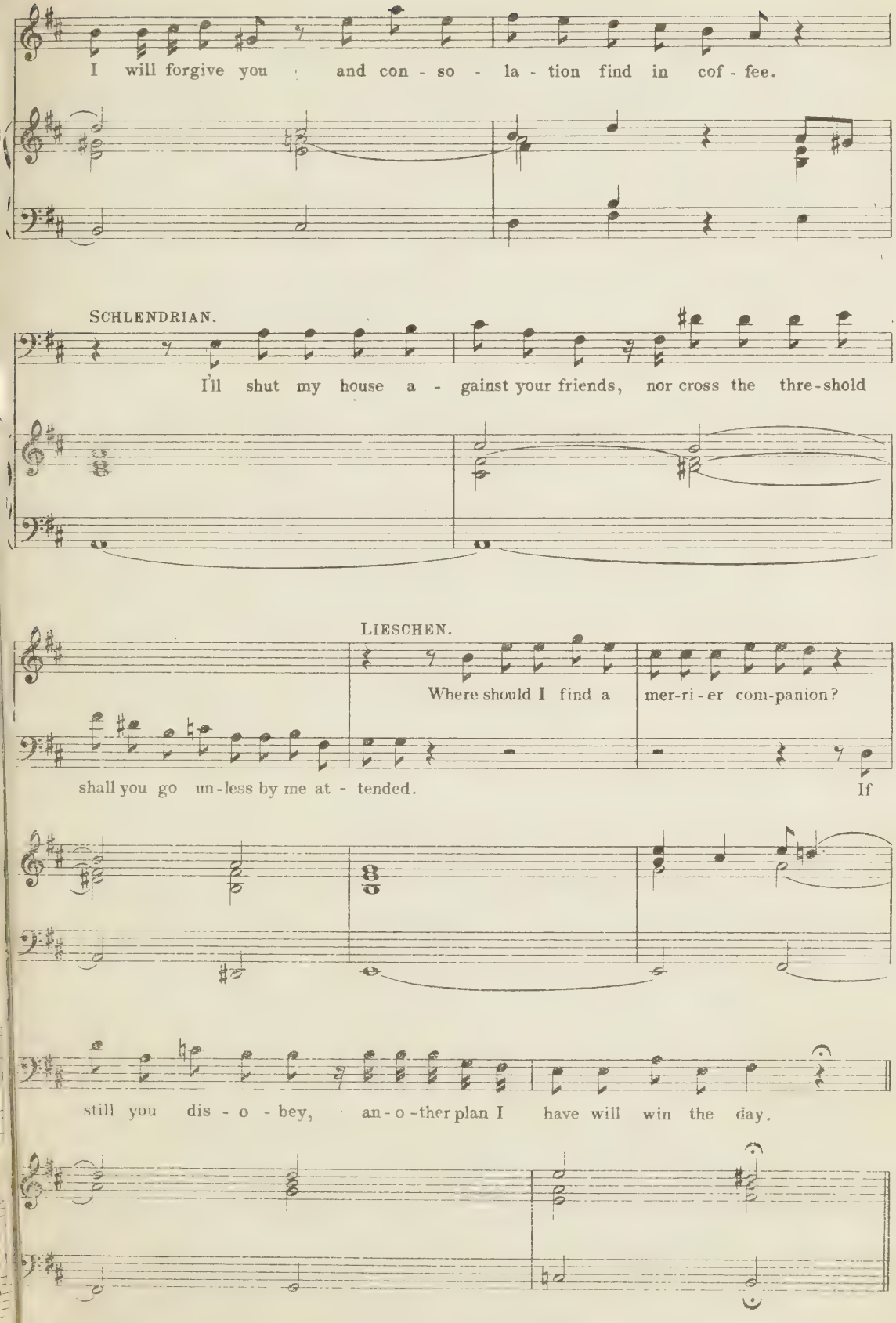

fav - - our, yes! yes! let me have my
cof - fee, let me have my cof - fee strong.
3
Cof - fee, cof - fee, how I love its flav - our,


and if you would win my fa - vour,
yes! yes! let me have my cof - fee,
let me have it strong, cof - - fee, cof - - fee, let
me have it strong, yes! yes! let me have my cof - fee
strong.
mf

No. 8. Recitative.

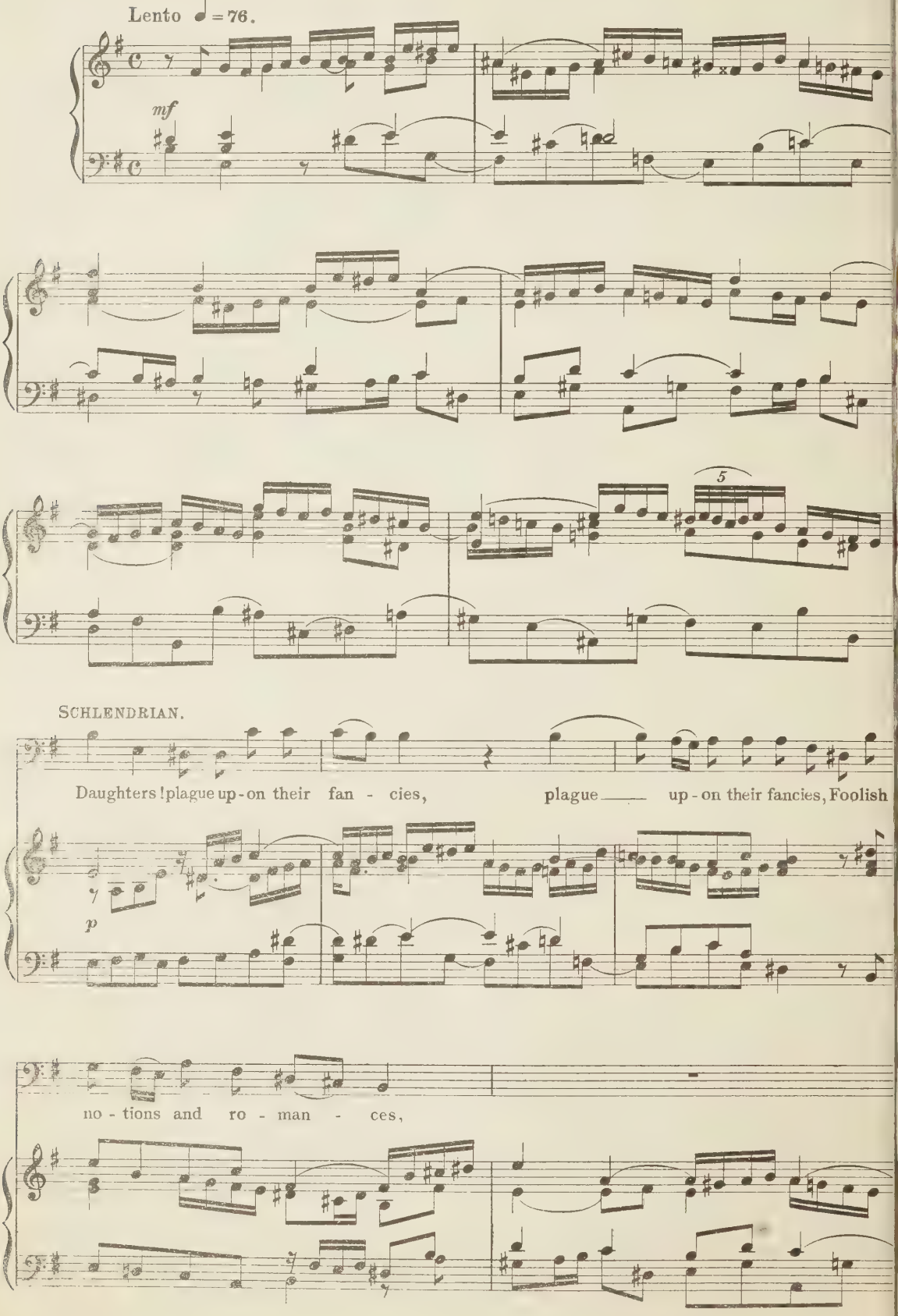

SCHLENDRIAN.
Well, pret - ty daughter, you must choose. If sense of du - ty you have
LIESCHEN.
Yes! fa - ther,
none, then I must try an - o - ther way.

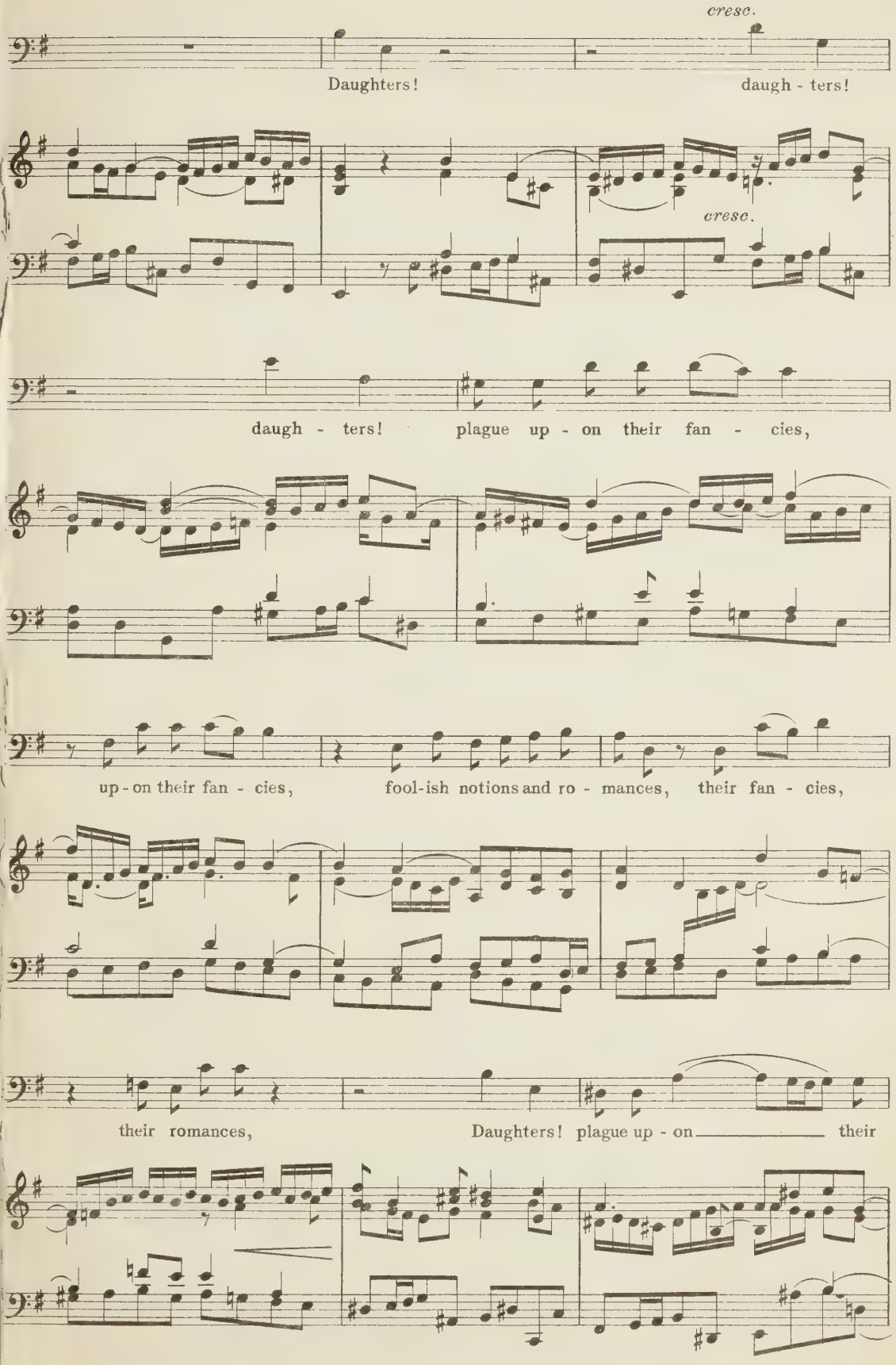

and let the o - ther way be my way,
SCHLENDRIAN.
My — patience is well nigh ex-
hau-sted! Now li - sten! from your dress al - low-ance I will take one
I'll do my best not to dis - grace you.
half.
Your next birth-day should soon be
How cru - el! but
here; no pre-sent will you get from me.


I will forgive you and con - so - la - tion find in cof - fee.
SCHLENDRIAN.
I'll shut my house a - gainst your friends, nor cross the thre-shold
LIESCHEN.
Where should I find a mer-ri - er com-panion?
shall you go un-less by me at - tended.
If
still you dis - o - bey, an-o-ther plan I have will win the day.

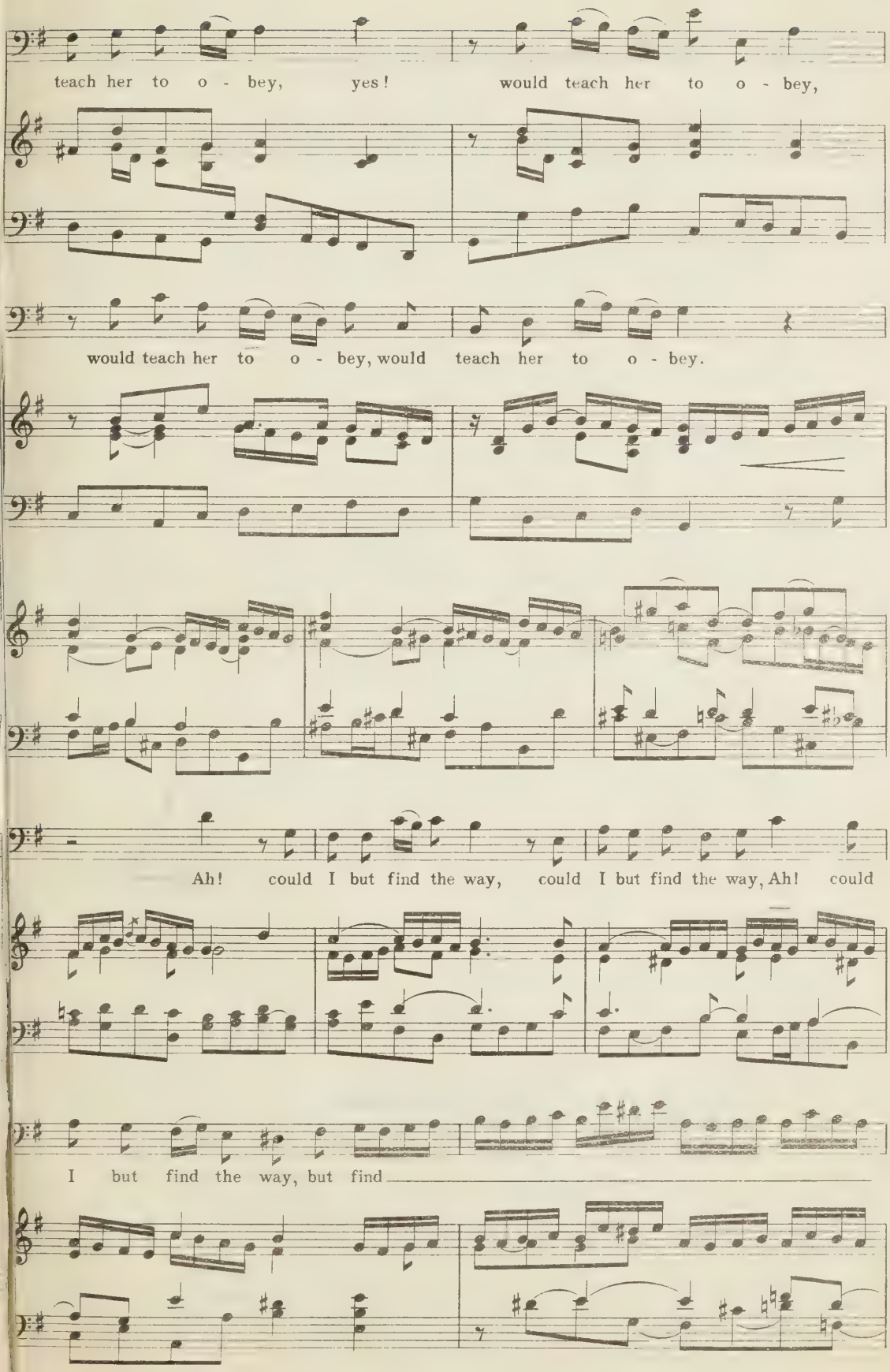
No. 9. Aria "Daughters! plague upon their fancies"

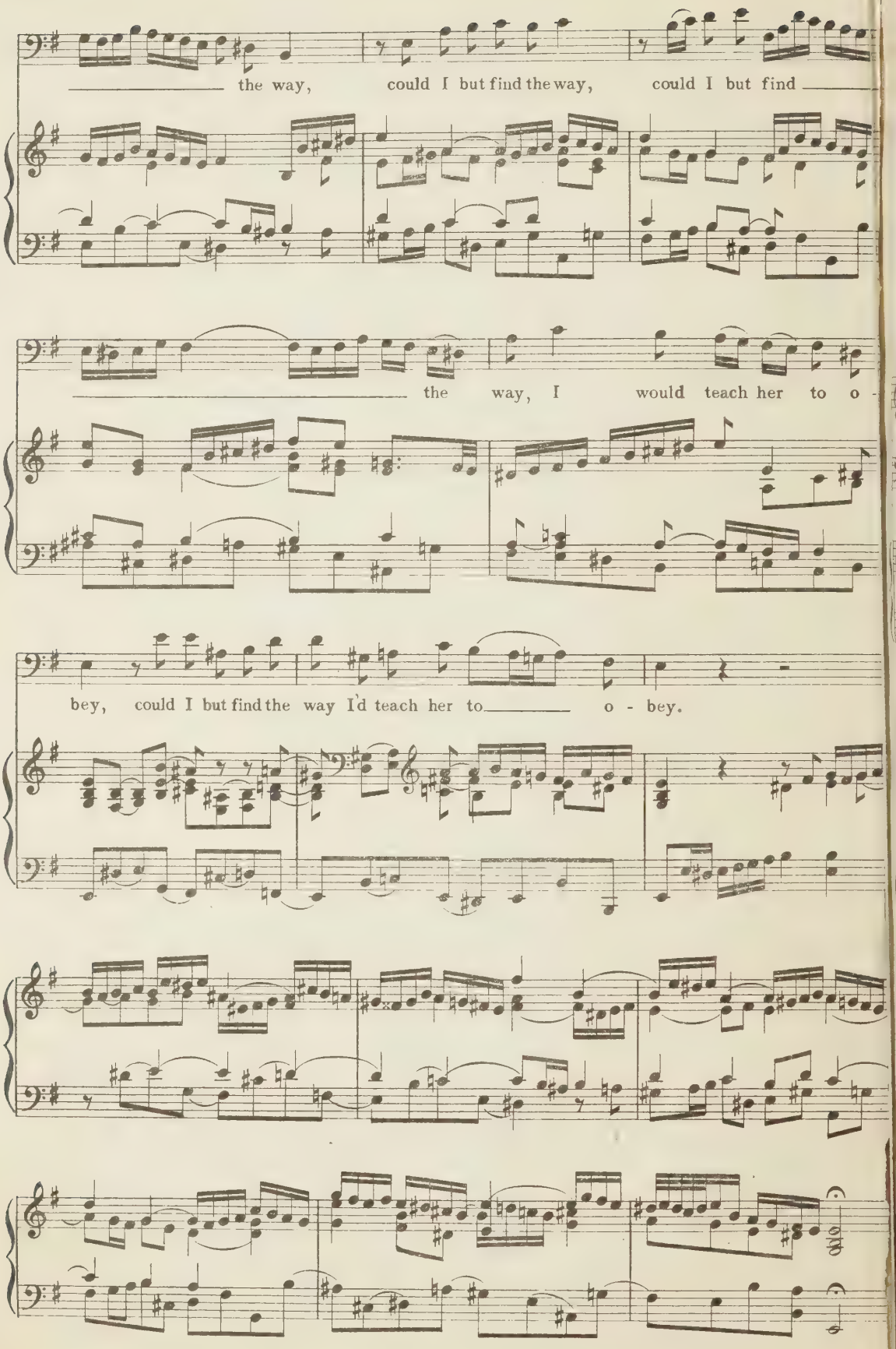
BASS.


Lento ♩ = 76.
mf
5
SCHLENDRIAN.
Daughters! plague up-on their fan - cies, plague up-on their fancies, Foolish
p
no - tions and ro - man - ces,

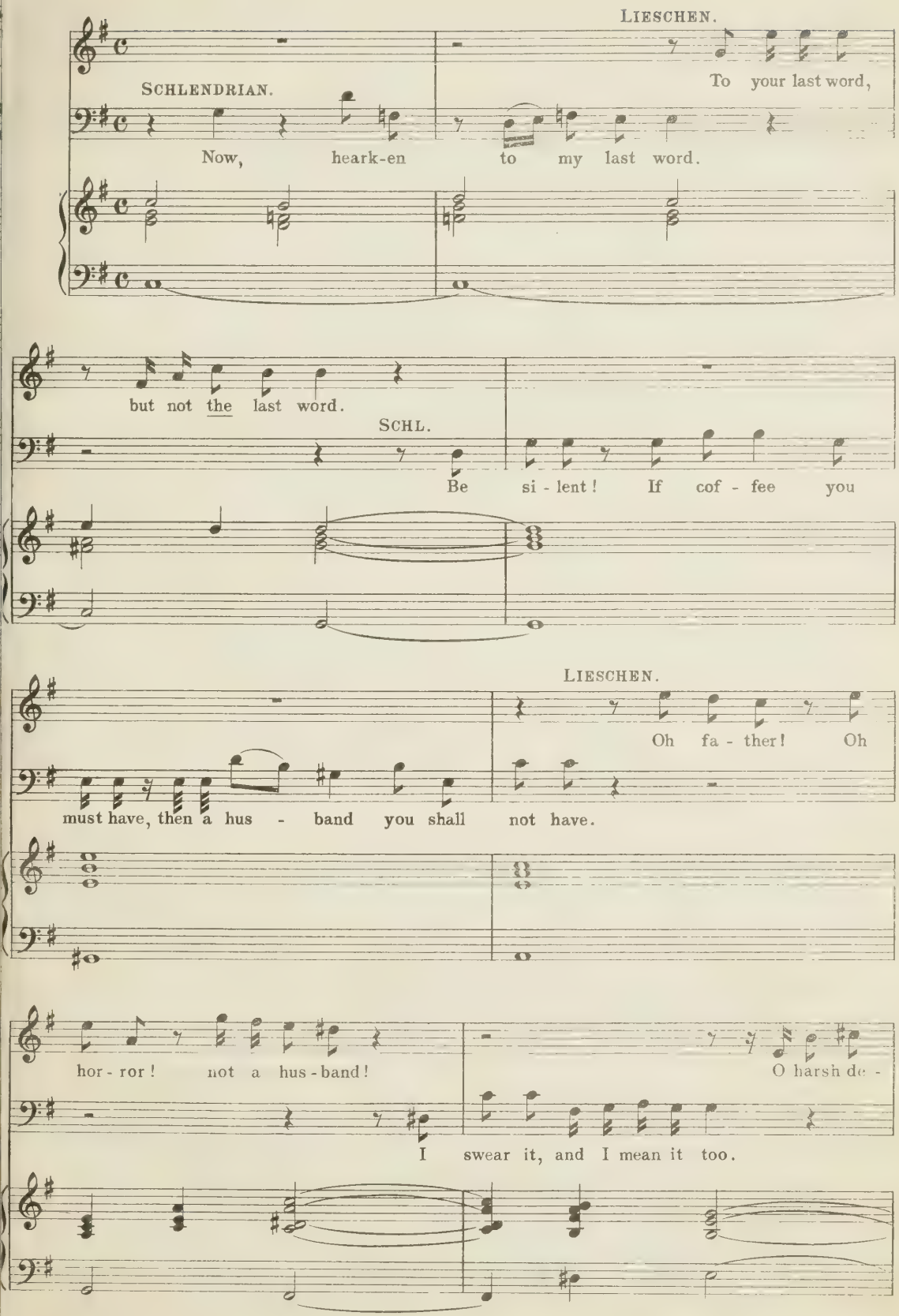

cresc.
Daughters!
daugh - ters!
cresc.
daugh - ters!
plague up - on their fan - cies,
up - on their fan - cies,
fool-ish notions and ro - mances,
their fan - cies,
their romances,
Daughters! plague up - on
their

fan - cies. plague up - on their fancies, foolish no-tions and ro - man -
ces.
Ah! could I
but find the way, Ah! could I but find the way, I would


teach her to o - bey, yes! would teach her to o - bey,
would teach her to o - bey, would teach her to o - bey.
Ah! could I but find the way, could I but find the way, Ah! could
I but find the way, but find


the way, could I but find the way, could I but find
the way, I would teach her to o -
bey, could I but find the way I'd teach her to o - bey.

No. 10. Recitative.


LIESCHEN.
SCHLENDRIAN.
To your last word,
Now, heark-en to my last word.
but not the last word.
SCHL.
Be si - lent! If cof - fee you
LIESCHEN.
Oh fa - ther! Oh
must have, then a hus - band you shall not have.
hor - ror! not a hus - band!
O harsh de -
I swear it, and I mean it too.

LIESCHEN.

cree, o cru - el choice, be - tween a husband and my joy. I'll strive no more; my

cof - fee I sur - ren - der.

SCHLENDRIAN.

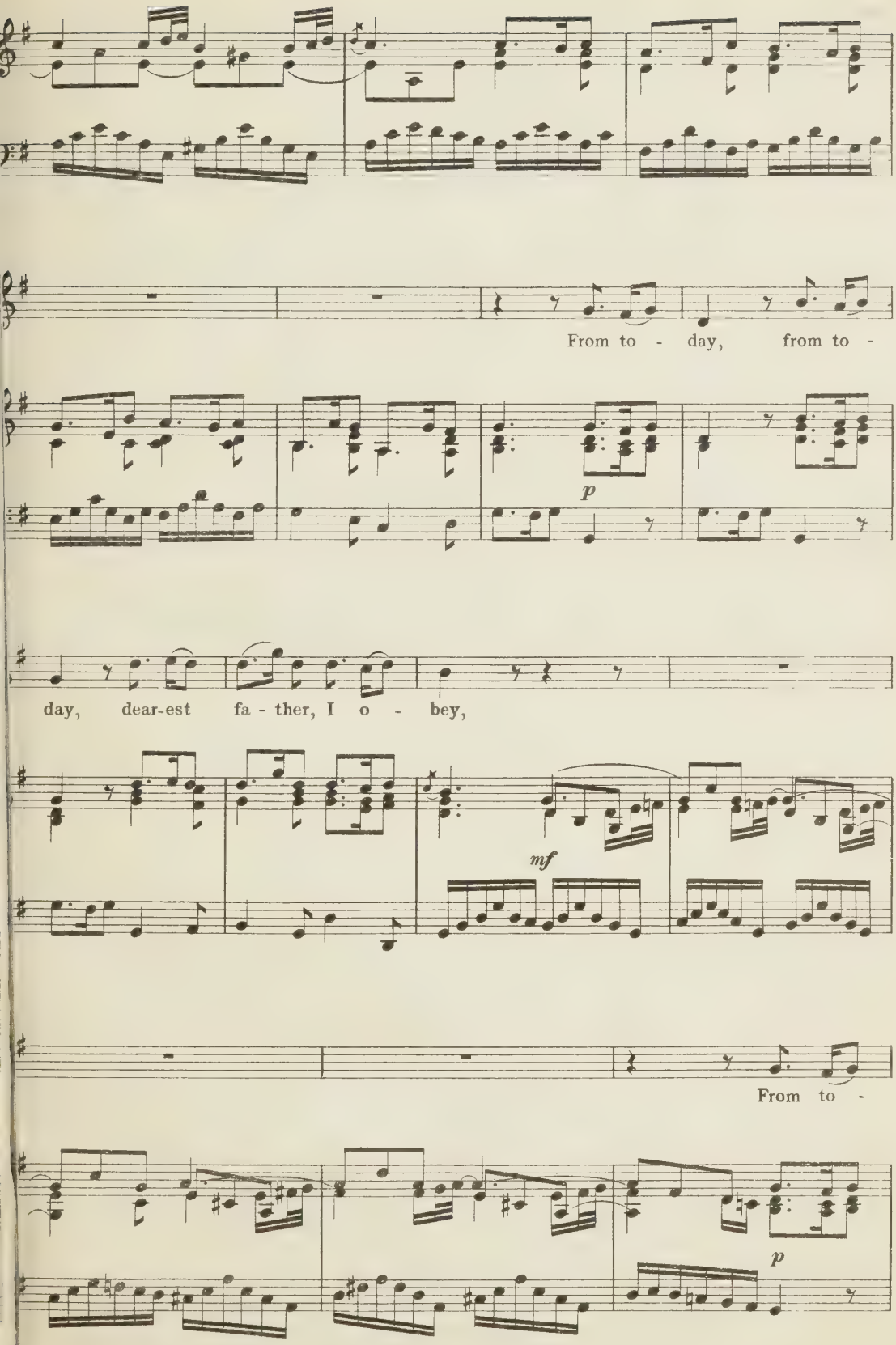
At last you have re-gained your sens - es.

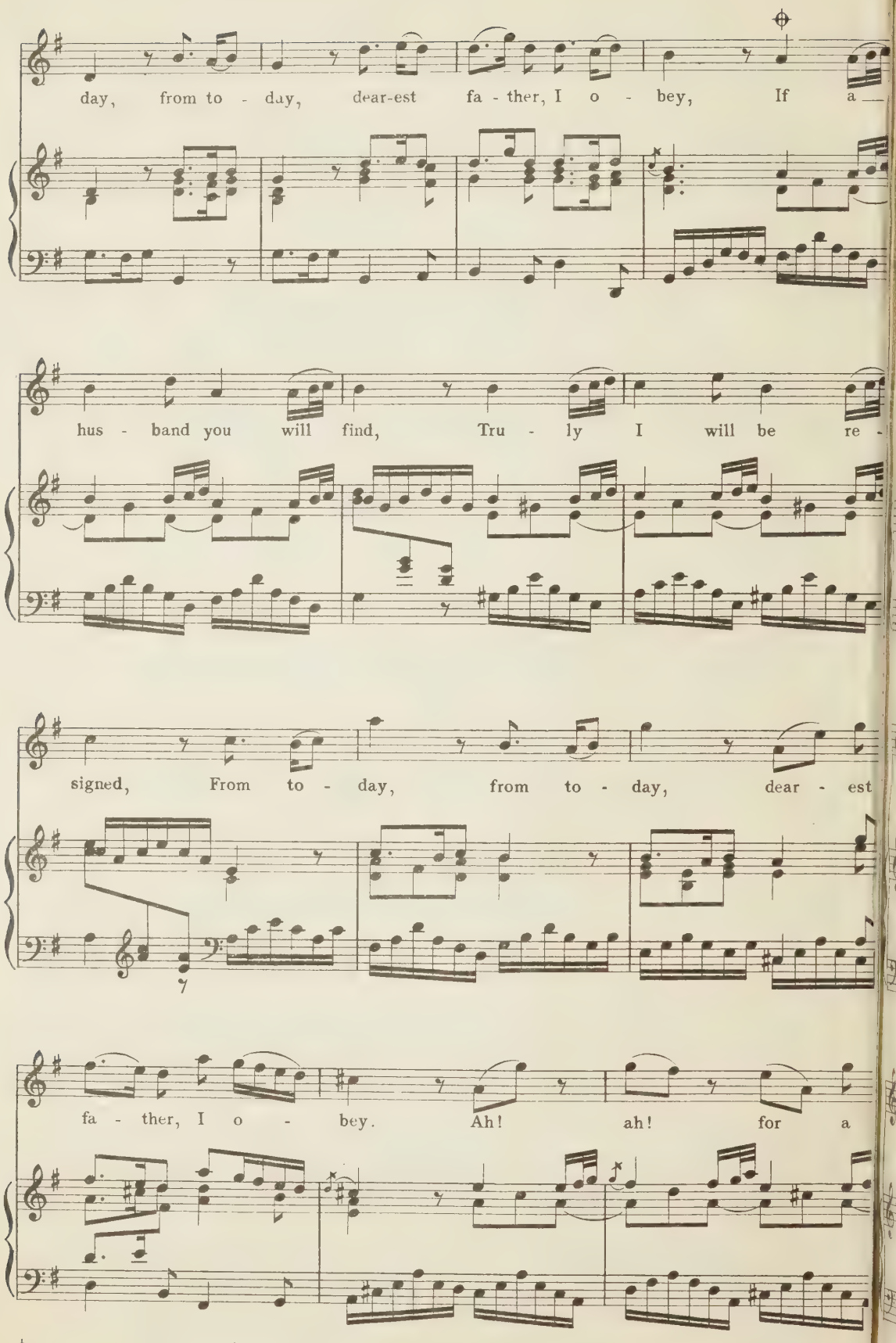
No. 11. Aria "From to-day"

SOPRANO.

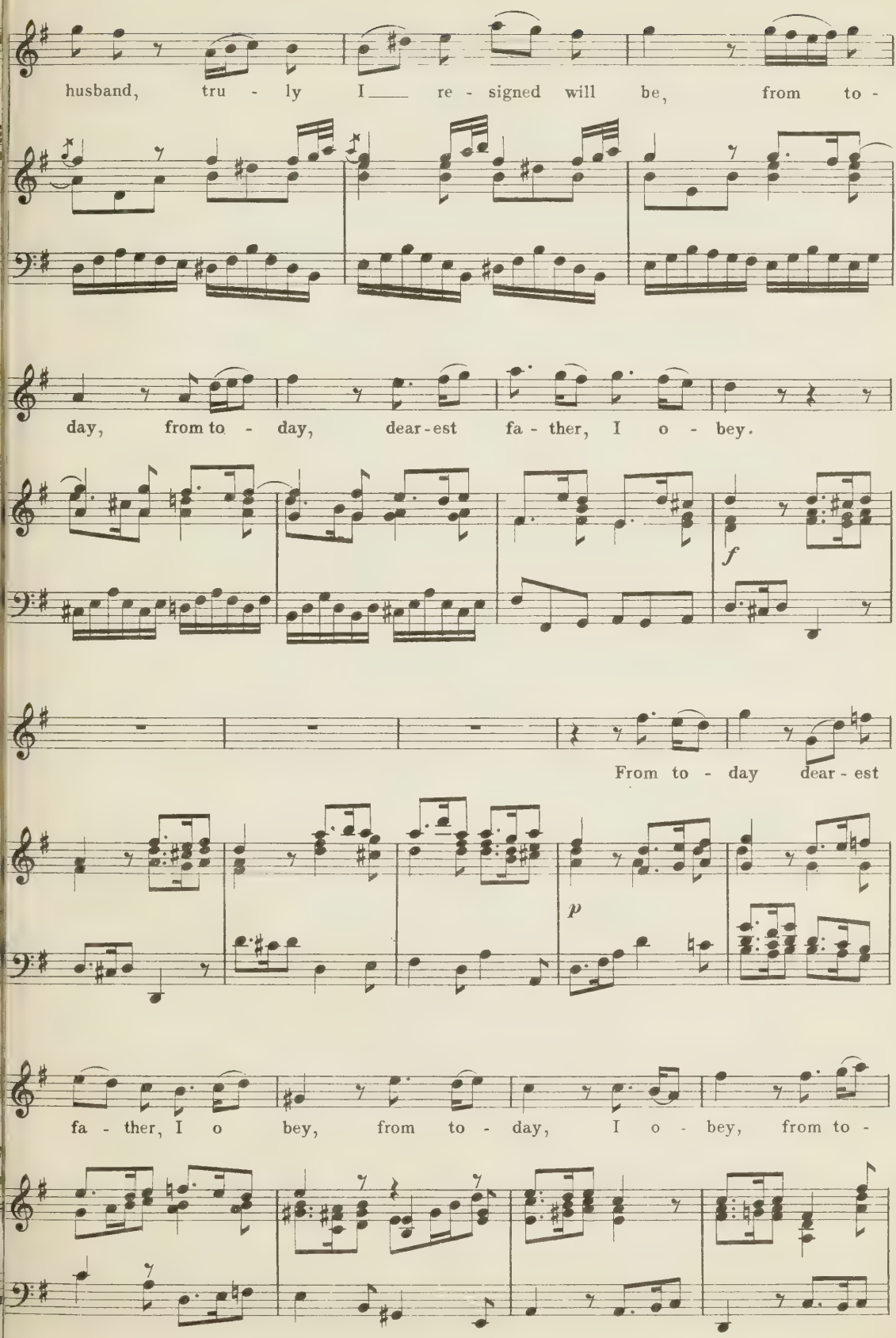
Allegretto ♩. = 63.

mf

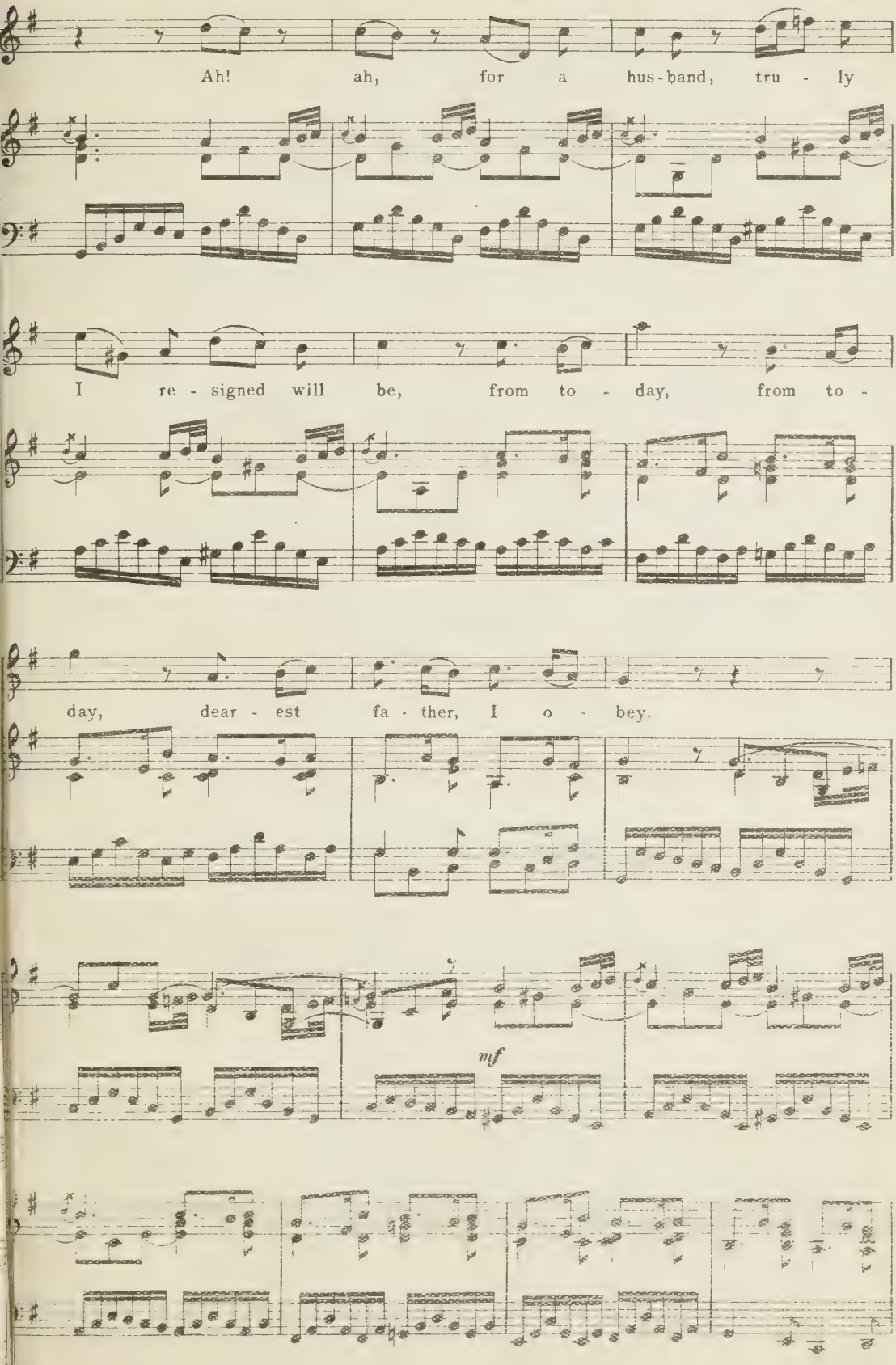

From to - day, from to -
p
day, dear-est fa - ther, I o - bey,
mf
From to -
p

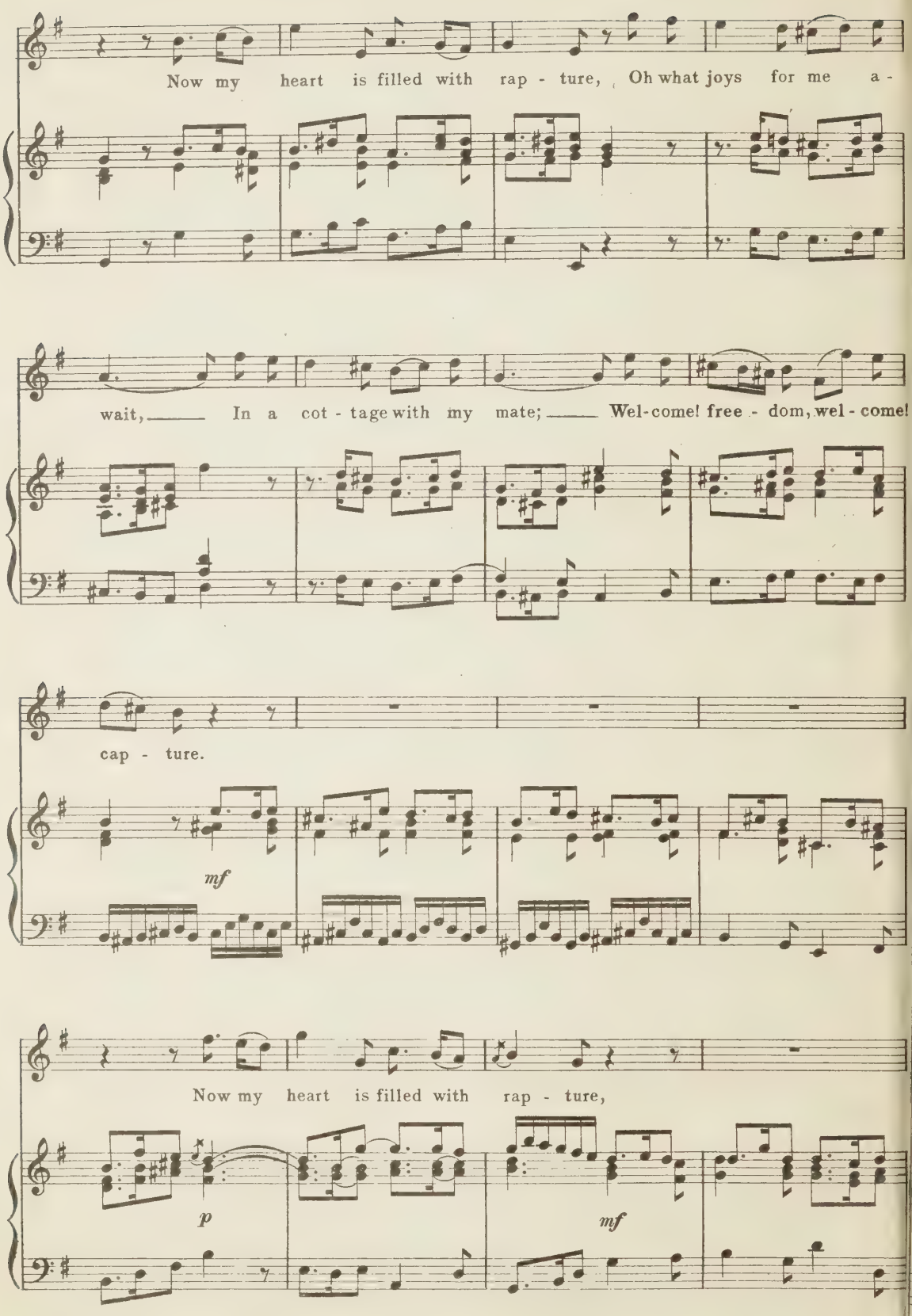

day, from to - day, dear-est fa - ther, I o - bey, If a
hus - band you will find, Tru - ly I will be re -
signed, From to - day, from to - day, dear - est
fa - ther, I o - bey. Ah! ah! for a

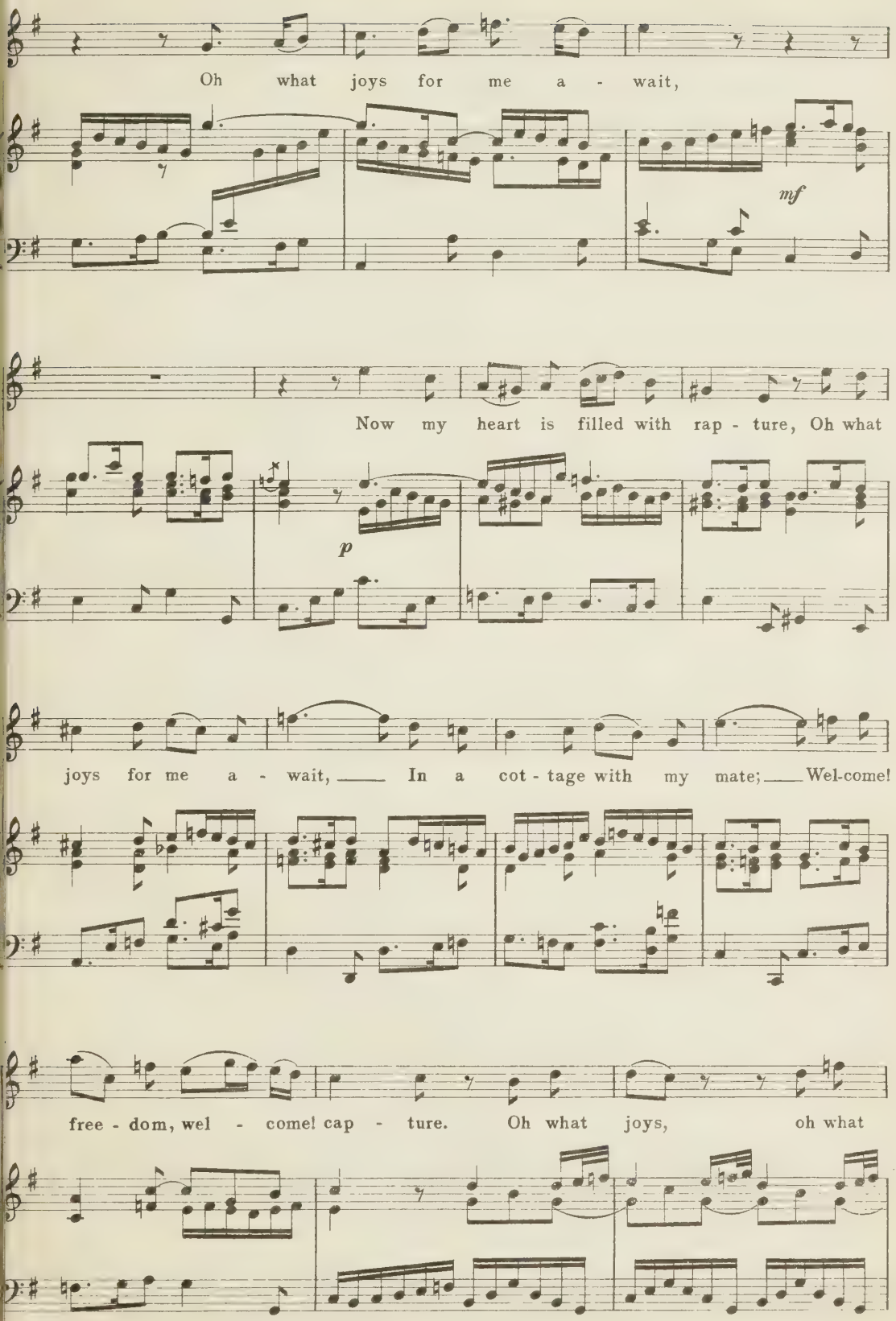
⊕ A cut may be made to ⊕ top of page 40.

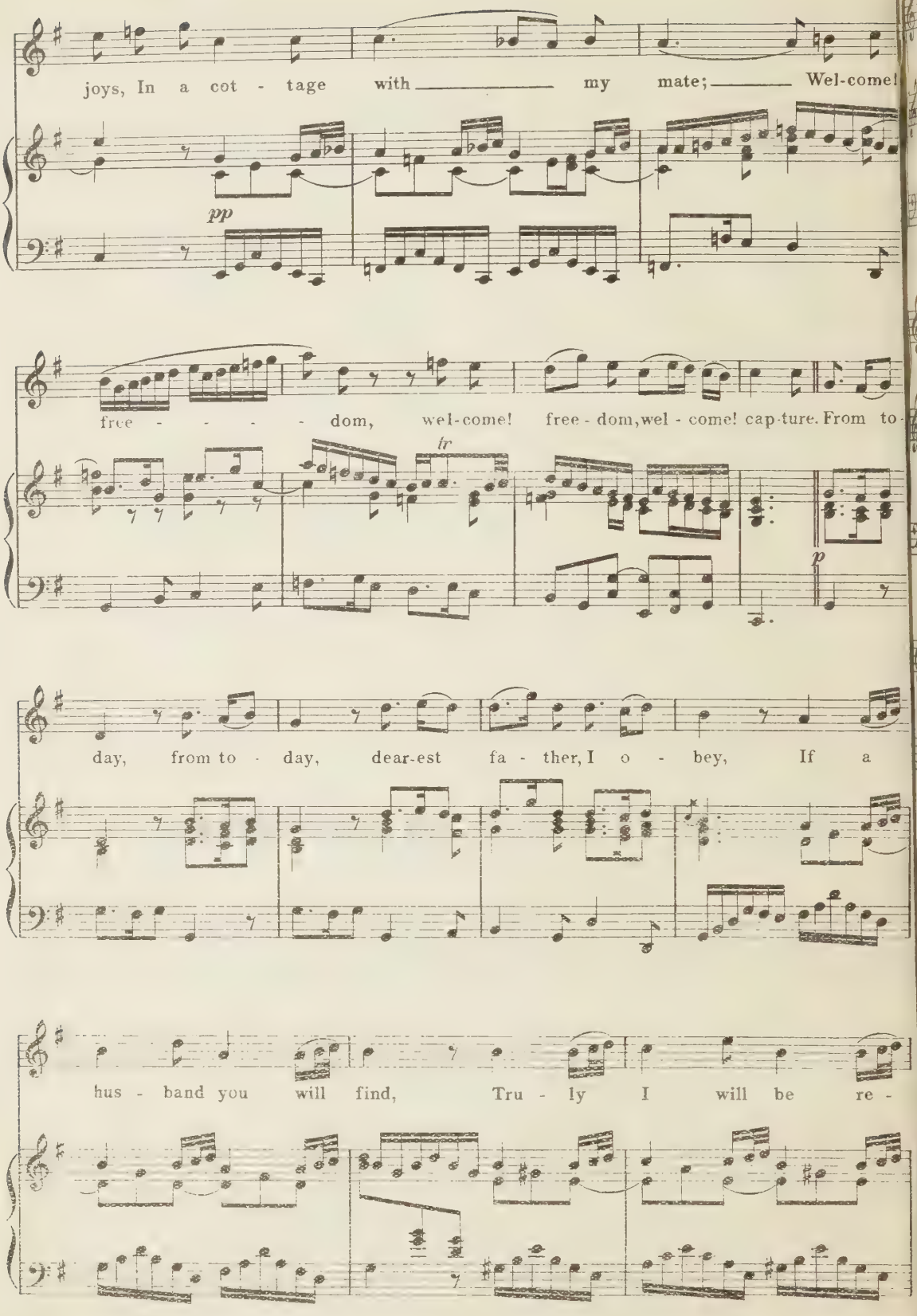

husband, tru - ly I re - signed will be, from to -
day, from to - day, dear-est fa - ther, I o - bey.
f
From to - day dear - est
p
fa - ther, I o bey, from to - day, I o - bey, from to -

day, dear - est fa - ther, I o - bey, If a hus - band you will
find, Tru - ly I will be re - signed, If a
hus - band you will find, Tru - ly I will be re -
signed.
mf

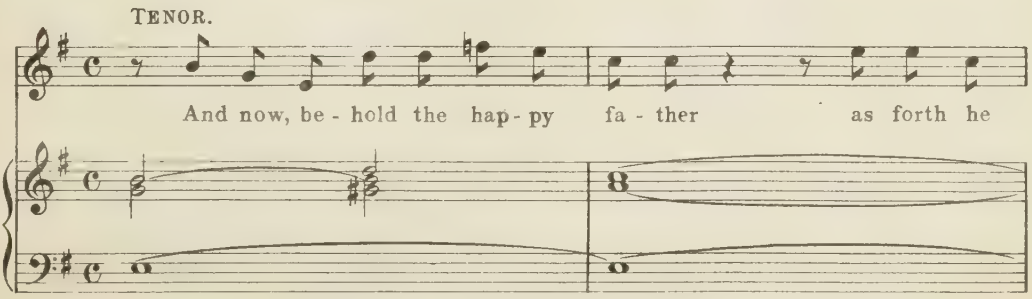

Ah! ah, for a hus-band, tru - ly
I re - signed will be, from to - day, from to -
day, dear - est fa - ther, I o - bey.
mf

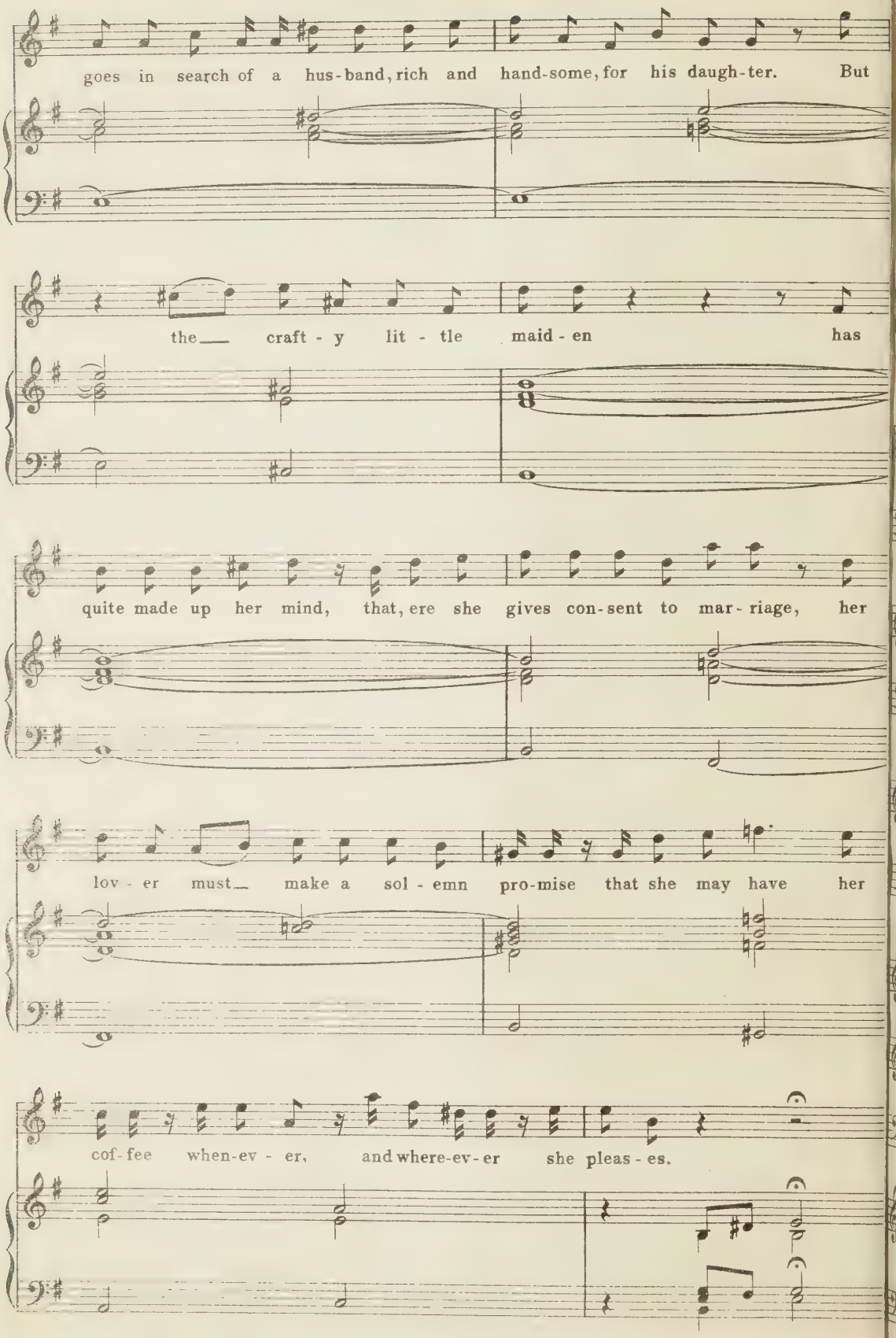

Now my heart is filled with rap - ture, Oh what joys for me a -
wait, In a cot - tage with my mate; Wel-come! free - dom, wel - come!
cap - ture.
mf
Now my heart is filled with rap - ture,
p
mf


Oh what joys for me a - wait,
mf
Now my heart is filled with rap - ture, Oh what
p
joys for me a - wait, In a cot - tage with my mate; Wel-come!
free - dom, wel - come! cap - ture. Oh what joys, oh what

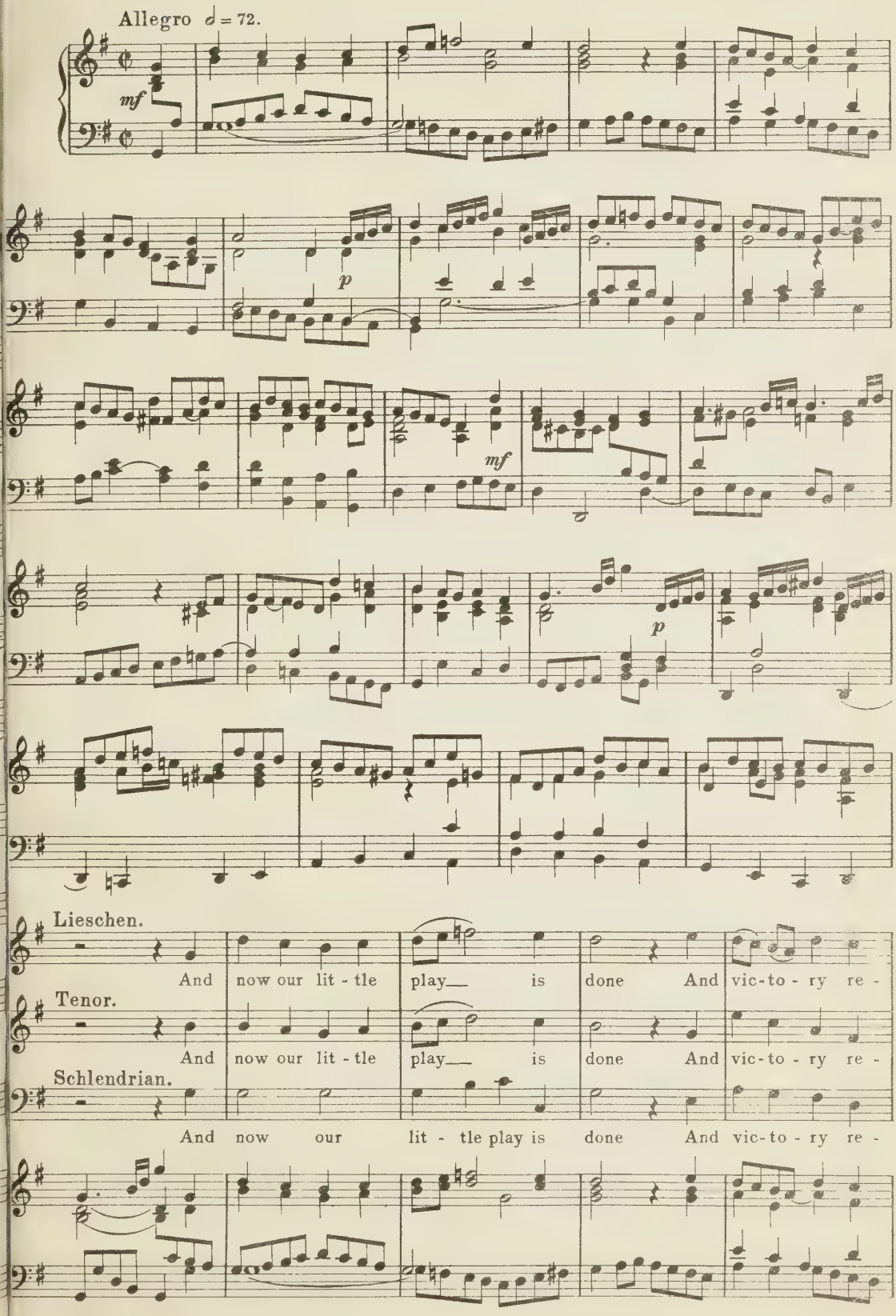

joys, In a cot - tage with my mate; Wel-come!
pp
free - - - - dom, wel-come! free - dom, wel - come! cap-ture. From to-
tr
p
day, from to - day, dear-est fa - ther, I o - bey, If a
hus - band you will find, Tru - ly I will be re -

No. 12. Recitative.



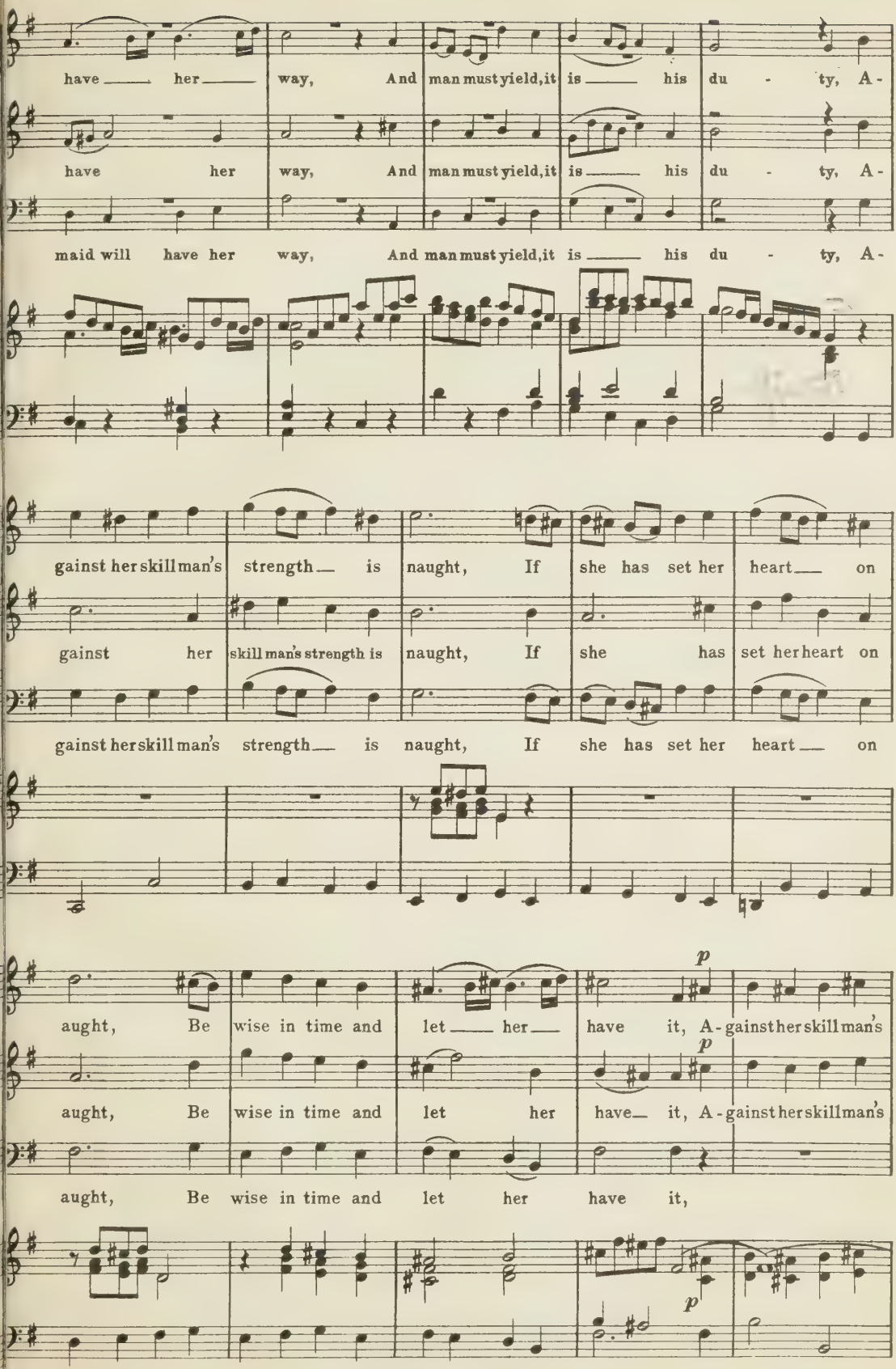

goes in search of a hus-band, rich and hand-some, for his daugh-ter. But
the craft - y lit - tle maid - en has
quite made up her mind, that, ere she gives con-sent to mar-riage, her
lov - er must make a sol - emn pro-mise that she may have her
cof-fee when-ev - er, and where-ev-er she pleas - es.

No. 13. Trio. "And now our little play is done."
(and Chorus)

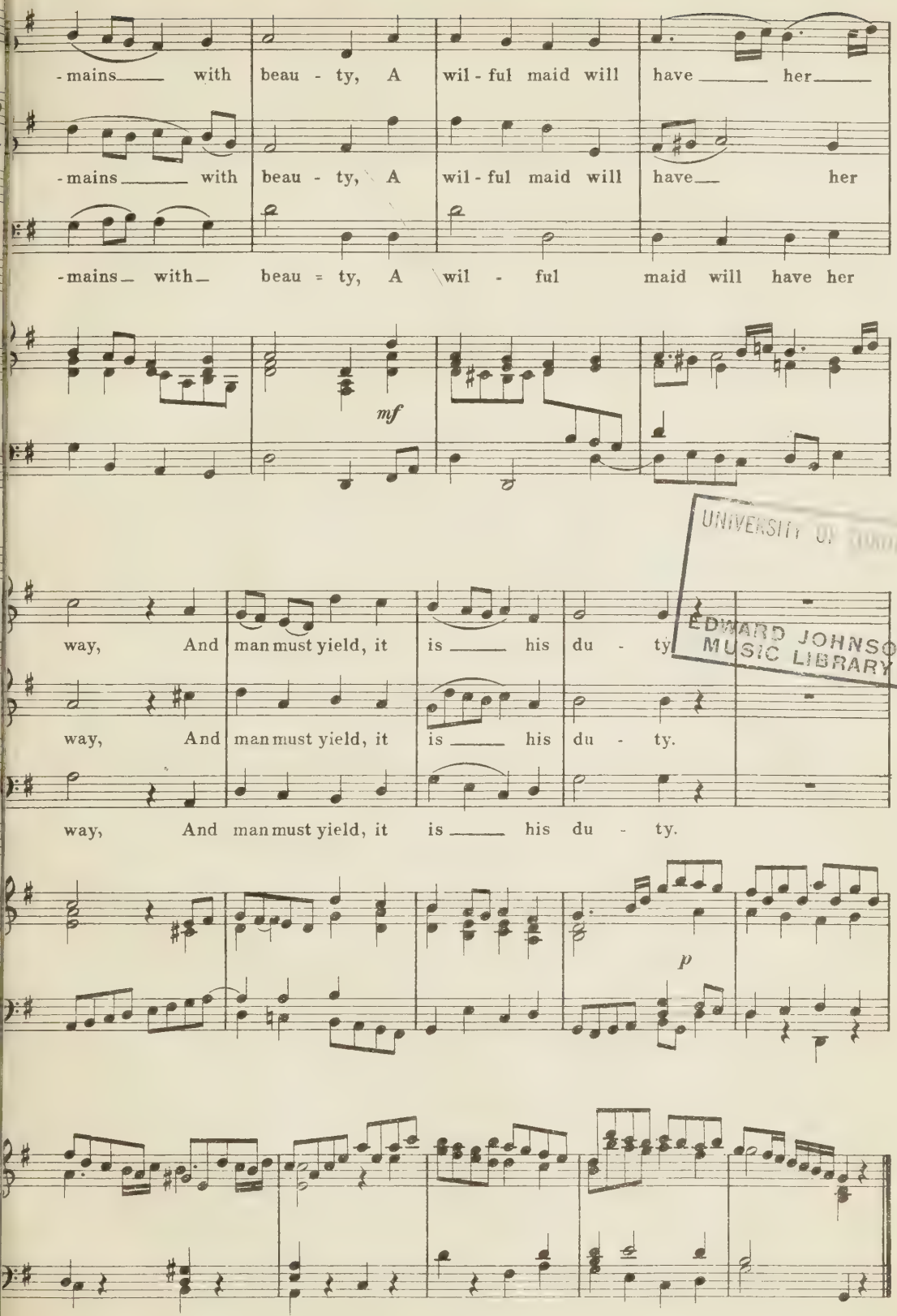

Allegro ♩ = 72.
mf
p
mf
p
Lieschen.
And now our lit - tle play is done And vic-to - ry re -
Tenor.
And now our lit - tle play is done And vic-to - ry re -
Schlendrian.
And now our lit - tle play is done And vic-to - ry re -

CHORUS.
(Sopranos & Altos)

-mains with beau - ty, And now their lit - tle play is done And
-mains with beau - ty, And now their lit - tle play is done And
-mains with beau - ty, And now their lit - tle play is done And
vic-to - ry re - mains with beau - ty. A wilful maid will have her
vic-to - ry re - mains with beau - ty. A wilful maid will have her
vic-to - ry re - mains with beau - ty. A wil - ful maid will have her
mf
CHORUS.
way, And man must yield, it is his du - ty. A wil-ful maid will
way, And man must yield, it is his du - ty. A wil-ful maid will
way, And man must yield, it is his du - ty. A wil - ful
p


have her way, And man must yield, it is his du - ty, A-
have her way, And man must yield, it is his du - ty, A-
maid will have her way, And man must yield, it is his du - ty, A-
gainst her skill man's strength is naught, If she has set her heart on
gainst her skill man's strength is naught, If she has set her heart on
gainst her skill man's strength is naught, If she has set her heart on
p
aught, Be wise in time and let her have it, A-gainst her skill man's
p
aught, Be wise in time and let her have it, A-gainst her skill man's
aught, Be wise in time and let her have it,
p

strength is naught, If she has set her heart on aught, Be wise and let her have it, yes, be
strength is naught, If she has set her heart on aught, Be wise and let her
wise, be wise in time and let her have it.
have it, let her have it, let her have it.
Be wise and let her have it, yes be wise and let her have it.
CHORUS & TRIO.
And now our lit - tle play is done And vic-to - ry re -
And now their
And now our lit - tle play is done And vic-to - ry re -
And now their
And now our lit - tle play is done And vic-to - ry re -
And now their


-mains with beau - ty, A wil - ful maid will have her
-mains with beau - ty, A wil - ful maid will have her
-mains with beau - ty, A wil - ful maid will have her
mf
way, And man must yield, it is his du - ty.
way, And man must yield, it is his du - ty.
way, And man must yield, it is his du - ty.
p

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Note: If the work is being performed on a stage the Ballet should come after this number, and the Cantata finish with the repetition of No. 3.